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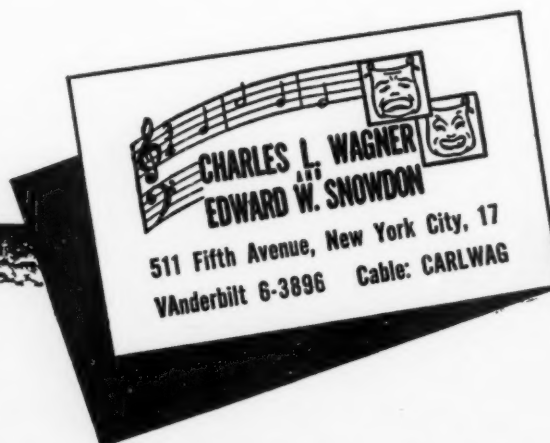
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MUSICAL AMERICA

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Advance Special Issue
January 15, 1950

Music Around The World

By CECIL SMITH

IN this issue, MUSICAL AMERICA spreads before its readers the most comprehensive panorama of the world's music ever presented within the covers of an American magazine. Upon the succeeding pages all the continents on the face of the earth are represented, and nearly all the leading nations on those continents.

From Stockholm to Sydney, musical activities are flourishing on an unprecedented scale. Never in the history of the world has music-making been so universal and omnipresent a phenomenon; never has the musical audience been so large; and never have aspirations and ideals been higher.

Yet the view presented by our foreign correspondents is not one of serene, unclouded skies and smooth sailing. Not one of the reporting nations has escaped the disruptive effects of the World War; and every one is now confronted by difficult problems of postwar readjustment and reorientation.

The progress of music all over the world has experienced a serious setback as a result of the world-wide instability of currency. In most countries, aside from our own, the principal musical endeavors are at least partly supported by contributions from the government. The devaluation of the pound, the franc, the lira, and all the other standard forms of money, has left nearly every government feeling poor; the economic future of state-subsidized music is uncertain. Since those who buy tickets for musical performances feel the pinch equally, the question of how music is to be paid for is the most burning one of the day.

STATE orchestras and opera houses are pulling in their belts: The Bogotá Symphony, in Colombia, cannot afford to buy scores and parts; the Rome Opera contemplates no new productions

this year; Sir Thomas Beecham accuses the British Arts Council, which sponsors English music, of living off American contributions. Nearly everywhere, the demand for music is growing greater and the ability to pay for it smaller.

The problem of financing operatic production appears, generally, to be the farthest from solution. The Teatro Colón, in Buenos Aires, is perhaps the only opera house in the world that is still able to operate on as lavish a scale as ever, although the Vienna Staatsoper is trying to live up to its past. Even La Scala, in Milan, despite a subsidy that is huge for a country so impoverished, is forced to adjust its sights a good bit, and to reduce, although by no means to eliminate, its schedule of new productions. It is easy to read between the lines that Covent Garden and the Stockholm Royal Opera have not been able to maintain the best standards they have known in the past. In Germany, H. H. Stuckenschmidt reports, the staging of new operas, in both extent and quality, provides a sorry spectacle in comparison to the halcyon years before 1933. In Paris, both the Opéra and the Opéra-Comique are silenced by a strike, caused by the simple fact that the employees of these institutions, like the players in the various French orchestras, are underpaid. The opera house in Rio de Janeiro has become commercialized and provincial; on the entire continent of Australia there has been until now no opera at all, apart from touring productions.

AS we know all too well from the recent history of the Metropolitan, the balancing of an operatic budget is a supreme feat of juggling and balancing. Large productions, well prepared and handsomely staged, cost more money than the box office can take in, even at the highest prices the traffic will bear. The decision to present first-class opera on this

scale involves—barring whatever rabbit Rudolf Bing may draw out of the Metropolitan's hat next season—the almost certain foreknowledge of a sizable deficit at the end of the season. In opera houses that are government-supported, an increase in production costs or a decrease in the size of the subsidy can precipitate a crisis. Such a crisis confronts many of the world's leading opera houses today, and is likely to confront the rest in the near future.

HERE in the United States, where enthusiasm for opera is growing by leaps and bounds, we are beginning to turn an important amount of creative energy to the presentation of operas and music dramas whose format is smaller, and therefore less expensive, to realize. No matter how the Metropolitan may succeed in renovating its operations, the most inviting future operatic hopes in this country lie in the extension of less pretentious lyric-theatre undertakings, in which a reasonable ratio between income and outgo can be maintained.

An impressive feature of the foreign commentaries in this issue is their almost complete lack of concern—except in one or two instances, notably in Mr. Stuckenschmidt's report from Berlin—with this more modest aspect of stage production. Apparently Rio de Janeiro and Rome will have their big opera seasons or nothing; at any rate, the lyric-theatre movement, as we conceive it, seems to be largely a possession of the United States, although in the first instance we imported its methods and principles from Germany and France. As financial pressures become still more stringent (if they do; perhaps they will not) it will be interesting to see whether small-scale production begins to appeal to other countries as a means not only of saving opera, but of spreading it outside the few large metropolitan centers.

SYMPHONY orchestras, not being quite so costly to maintain, are faring better throughout the world. The world scene, indeed, is a good deal like that of the United States in this field of activity. The long-established orchestras are consolidating their position, and new orchestras are springing up rapidly in cities that never provided their own orchestral music before. Every province of Australia now has its own regional orchestra; the Latin-American orchestras are getting on their feet; and, thanks partly to the nurturing aid of government broadcasting stations, the European orchestras are again in a healthy condition.

The devaluation and freezing of currencies has, however, radically altered the pattern of activity of the first-rank solo artists. The temptation to move from one country to another is relatively slight when regulations forbid the artist to take any of his earnings out of the country with him. A European artist, it is true, can support himself by dividing his year among several countries, and living in each one upon the proceeds of his performances there. But for artists who make the United States their home—and let us not be too modest to admit that this roster contains the lion's share of the world's most eminent performers—the prospect of international touring is uninviting. This year the list of artists contemplating tours to Europe, South America, or Australia is a short one indeed, as a perusal of the plans projected in these pages will readily show. The United States, meanwhile, continues to be hospitable to any foreign artists who are able to get here; but the problem of obtaining transportation away from a country whose currency is frozen often proves to be insurmountable, unless the trip over is financed by an advance from an American management. The difficulty of ex-

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January 15, 1950

Austria: On A Normal Peacetime Scale

By VIRGINIA PLEASANTS

THE visitor to Vienna finds its music life in full swing and operating almost entirely on a normal peace-time scale. Only a few reminders are left of the hard, lean years immediately after the war. The famous Opera House and the Burgtheater, with their scaffolding and swarms of workmen, are testimonials to the war's destruction. Reconstruction of the Opera House has already been under way for four years, and it will be several more years before the rebuilding is finished. Meanwhile, the Staatsoper is housed in the Theater an der Wien. The Burgtheater, likewise, is operating "for the moment" in the barn-like Ronacher Theater. Everywhere the emphasis is on *Wiederaufbau* (reconstruction), and meanwhile activities are carried on in the traditional Viennese manner. Nearly everything has become easier—travel, restaurants, even hotel accommodations, despite the fact that leading hotels in Vienna are still requisitioned by the occupying powers. For the artist, life is incomparably simpler than it was three years ago, when everyone, high and low, spent a great part of his time involved in red tape, or waiting for this permission and that piece of paper. In the matter of money, however, the Austrian artist's lot has not improved. Taxes are high, and he has little left after he has taken care of all his obligations. Soloists and groups who can visit other countries and earn hard currency do not fare so badly—and they seize every opportunity to travel—but those who must remain at home find it hard to make both ends meet.

All musical activity, broadly speaking, is bounded by four important groups or organizations. These are the Vienna Philharmonic Orchestra, the Konzerthausgesellschaft, the Gesellschaft der Musikfreunde, and the state-supported opera companies—the Staatsoper and the Volksoper.

THE Vienna Philharmonic, founded in 1842, now has Wilhelm Furtwängler as its regular conductor, and 110 men in its active membership. Guest conductors are chosen by a committee of ten orchestra players, who appoint a chairman to serve, for a three-year term, as official spokesman for the orchestra. This year, for the first time, a questionnaire was sent to the public in an attempt to discover its musical preferences. The programs for 1949-50 were considerably influenced by the answers received. In general, as might have been expected, the conservative and tested works won first place in the poll.

The orchestra is presenting eight pairs of concerts in Vienna (nine, including the Nicolai Concert, held annually in honor of the founder of the orchestra). If time permits, an occasional extra concert is given, but the crowded schedule of the players does not permit many of these. The orchestra went to England in the fall of 1949, and

will visit Egypt in the spring, to give ten concerts under Clemens Krauss and Mr. Furtwängler. Its activities also include many recording sessions—for His Master's Voice, under Herbert von Karajan and Mr. Furtwängler; and for Decca, under Mr. Krauss, Hans Knappertsbusch, and Erich Kleiber.

Since the Vienna Philharmonic is—and always has been—a group of players selected from the Staatsoper orchestra, its members must take their regular turns in the Theater an der Wien opera performances. This arrangement requires expert juggling of personnel and schedule, in order to see that every man meets his monthly quota. String players must play twenty times a month, woodwinds from fourteen to sixteen times, and so on. Theoretically, the men work ten months out of the year, but actually they have little free time in their two vacation months. Their work in the opera is under a separate contract from their work with the Vienna Philharmonic, and the two supposedly free months (July and August) are largely occupied by the Salzburg Festival, rehearsals for which start in the second half of July. The orchestra is one of the outstanding features of the opera at the Theater an der Wien, but the system creates a full schedule for the men.

THE life of the Vienna Symphony players is also very busy. They have no regular or permanent conductor, and their services are available to one and all, for a variety of purposes—concerts by guest conductors, unusual programs, various series, and innumerable broadcasts. The quality of the Vienna Symphony is not equal to that of the Vienna Philharmonic, but it is very good, and given the right program and conductor it presents really first-class concerts. This year, for example, it is playing two series of orchestra programs under the sponsorship of the Gesellschaft der Musikfreunde. One, called *Die Grosse Symphonie*, consists of six concerts directed by Eugen Jochum, Ernest Ansermet, Sergiu Celibidache, Volkmar Andrae, Hans Knappertsbusch, and Paul Kletski. The programs are made up mainly of symphonies by Beethoven (eight of the nine), Brahms, Mahler, and Bruckner, with a few novelties and lesser-known works, one of which—Stravinsky's *Symphonies of Wind Instruments*—caused some disturbance during its performance. This will probably turn out to be the only untoward incident of this series, since the other works are anything but controversial. The second series, called the *Karajan Zyklus* (Karajan Cycle), will also consist of six pairs of concerts, all of which will be conducted by Herbert von Karajan. His programs contain one symphony each by Beethoven, Brahms, and Bruckner, and the remaining works range from Haydn's *The Creation* to Hindemith's symphony, *Mathis der Maler*. Germany will have an



Rudolf Pittner

The final scene of *Die Meistersinger* at the Theater an der Wien

opportunity to hear the Vienna Symphony under von Karajan when it gives a series of twelve concerts in the Western Zone, in January.

THE Vienna Konzerthausgesellschaft each year plans its programs with special attention to unknown, contemporary, and new names among soloists and conductors. For those who protest against Vienna's adherence to tradition and the classics, the activity of the Konzerthaus is most welcome. Formerly, all concerts under its auspices were held in the Konzerthaus itself, a building containing the largest hall in Vienna, but unfortunately afflicted with bad acoustics despite numerous attempts to improve them. This year the society has combined forces with the Gesellschaft der Musikfreunde, and its orchestral concerts will be held in the Gesellschaft's Musikvereinssaal, the finest concert hall in Vienna. Six orchestra concerts are scheduled by the Konzerthausgesellschaft, to be conducted by Sergiu Celibidache, Karl Böhm, Erich Kleiber, Igor Markevitch, Joseph Krips, and Hans Knappertsbusch. Compositions by Werner Egk, Luigi Dallapiccola, Igor Stravinsky, and Béla Bartók are included in the programs, along with the inevitable Beethoven and Bruckner. Pina Carmirelli, Arthur Grumiaux, and Enrico Mainardi are listed as soloists. The Konzerthaus Chamber Orchestra, under the permanent leadership of Franz Litschauer, is giving seven concerts, each offering a contemporary work, or works, and each involving one or more soloists. Not at all light-weight in content, the programs bring forward valuable and unusual works, old and new, for chamber orchestra. This orchestra recently returned from its first Italian tour, a most successful undertaking. The Konzerthaus Quartet, an exceptionally fine ensemble, is presenting seven concerts, in which it will play the Beethoven string quartets and various string quintets. The initiative of the Konzerthausgesellschaft is further shown by three choral

programs in which the Konzerthaus Choral Society will participate. The works presented will be Honegger's *King David*, Mahler's Eighth Symphony, and Schönberg's *Gurrelieder*. Paul Sacher, Clemens Krauss, and Erich Kleiber will be the conductors, and local singers will appear as soloists.

Solo recitals will be given by Alfred Cortot, Gaspar Cassado, Arthur Grumiaux, Enrico Mainardi, and Ellabelle Davis. Such contemporary composers as Benjamin Britten, Jean Françaix, and Luigi Dallapiccola, assisted by other artists, will play their own works. The Vienna Octet, the woodwind ensemble of the Philharmonic, the Nuovo Quartetto Italiano, the Pasquier Trio, Pierre Fournier, cellist, and Paul Baumgartner, pianist, will all be heard in programs of chamber music. In addition to these concerts, all given under the auspices of the Konzerthausgesellschaft, dozens of others are arranged either through managers or privately. The Konzerthaus itself contains three auditoriums—the great hall, the Mozartsaal (for chamber orchestra concerts and chamber music) and the Schubertsaal, especially suited to recitals.

THE Gesellschaft der Musikfreunde was founded in 1812, and for well over a century has played a leading part in Vienna's musical history. No matter how one may joke about the gilded ladies who hold the balcony on their heads, there is a great deal to be said for this room, in which so much music has been heard and so many great artists and composers have appeared. It is a link with what we now think of as the golden age of music, and within its walls the so-called traditional and classic music is presented. All Vienna Philharmonic concerts take place in this large hall, although they are not sponsored by the Gesellschaft, which has its own series of subscription concerts. Two series sponsored by the Gesellschaft have already been mentioned in connection with the

(Continued on page 73)

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China: The Hidden Relations Between Language And Music

By FRITZ A. KUTTNER

THE many hidden relations between a nation's spoken language and its musical idioms have until now hardly been investigated. Comparative musicology, however, has admitted, in very generalized terms, that language does influence both the early and the later developments of musical expression and techniques, probably in all races and nations. It is easy to see why musicology stopped short at the initial stage of this investigation. To go much deeper into the subject would require a formidable linguistic and philological equipment, such as even the most scholarly musicologist scarcely ever acquires. Yet there is little doubt that advances into this dark and unknown territory must and will be made, and that the first important results will be achieved by teamwork or close co-operation between linguistically trained musicologists and musically educated linguists. We might then know better, some day—to give a few examples—why the bel canto singing technique and style was produced in an Italian-speaking country; why woodwind instruments in France sound much more nasal in timbre than anywhere else; why the most brilliant and powerful Wagnerian tenors and sopranos seem to come from Scandinavian countries; or why Russia apparently produces the greatest and most sonorous dramatic bass singers.

In China, the relationship between language and music seems so obvious and conspicuous at the surface of musical expression that speculation on the topic is persistently provoked. John H. Levis (in *Foundations of Chinese Musical Art*; Peiping: 1936) has been the first to stress vigorously the important relationship between music and language in China, and to this extent his study is a very meritorious contribution. But it is precisely the apparent obviousness of the situation that leads to premature, dubious, and faulty conclusions, even in the case of Chinese music. The problem is much more complex and involved than the seeming simplicity of the correlation would suggest. The temptation to draw obvious conclusions from simple facts is dangerous, and we shall do well to admit at the outset that we possess very little established knowledge,

so far, about the influence of the language factor on Chinese music. The present article, therefore, cannot undertake more, in good faith, than to outline a few of the basic principles and problems involved, hoping that future scientific teamwork will shed more light on the issue, not only in China, but in other nations as well.

THE Chinese language is one of the so-called tone-languages; furthermore, it is essentially monosyllabic. Each syllable represents one definite meaning, and is represented in writing by one individual character. The total number of such phonetic syllables is very limited in Chinese; modern sinologists usually give it as somewhere around 440 phonetic units. This number, of course, would be far too small to express the many ideas that make up the content of a cultured language—if these syllabic units had only one uniform intonation. (Please note: intonation, not pronunciation. Pronun-

Erh-Hu, in three different sizes and pitches, each without a finger-board



the official language idiom of the nation, understood and frequently spoken by the educated classes all over the country in addition to the local dialects. These four main intonations, called *P'ing tsu*, are usually called the level tone, the rising tone, the falling tone, and the entering tone. In my experience, these usual descriptions or

to the high, prolonged tone we give to an indecisive statement or a reluctant admission: "Yes, but . . ."

The second tone (rising) is not recognized by its pitch level, but by rising movement which may start from any initial level of pitch. Accordingly, it is not distinguished by its position on an imaginary staff of musical notation. The English equivalent, approximately, is the questioning tone of: "Oh?" or "Well?"

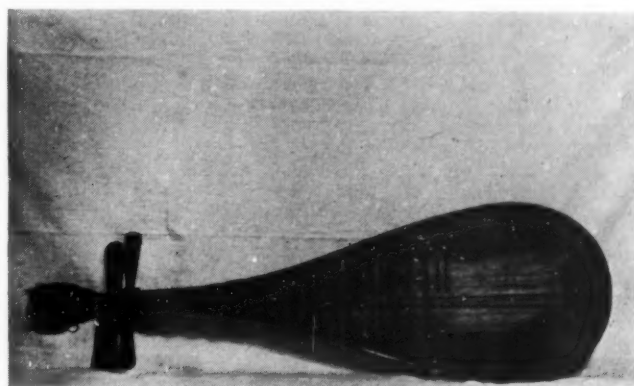
The third tone (falling) is clearly distinguished, at first, by its low pitch level, decidedly lower than the three other tones. On closer examination, one will find that, in addition to its low pitch, the tone contains a double movement—slightly down and (some-what more) up again.

The fourth intonation (entering) appears to be the most natural of the four to Western ears. It is short in time (staccato), emotionally sharp, harsh, and imperative. It is comparable in English to the intonation we use in "Stop!" We might call it the short tone.

Pinning down the flexibilities and the imponderable characteristics of a language in diagrammatic patterns involves all the dangers of misunderstanding and misrepresentation, and tends to oversimplify complex issues. With full awareness of these hazards, and with due warning that no more than a reasonable approximation to actual proportions can be achieved in this way, I have attempted, in the chart on page 40, a graphic description of the four main Chinese intonations.

I have purposely avoided trying to express these four tones in terms of Western staff notation. This would lead nowhere except

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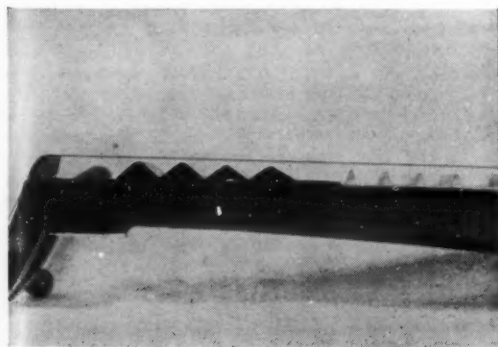
P'i-P'a, full front view

ciation in China, as in many other countries, is subject to large regional differences of dialect.) Intonation—the inflection of speaking pitch—is the medium by which a tone language, such as Chinese, multiplies the possibilities of expressing a variety of ideas by a single phonetic syllable, without changing the pronunciation. Each different intonation of the same phonetic syllable expresses a different meaning, and is represented in writing by a different character.

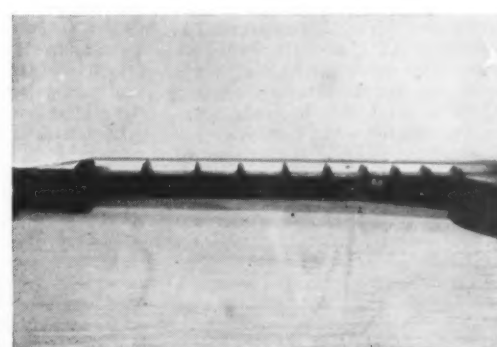
Most regional dialects in China have four different intonations—especially the Northern, or Peking, or Mandarin, dialect, which is

labels do not convey a clear idea (or even an approximation of the tone values involved) to the layman and beginner, even after a number of months in the country. I shall, therefore, try to give a more practical description, to which orthodox sinologists will seriously object, but which will convey a much clearer idea to the uninitiate.

The first tone (level) is characterized by its relatively high pitch (a bit more than naturally high), and by its duration (slightly longer than normal). It might be called the "high-level long tone." It is comparable in English



P'i-P'a finger-board, with high ledges and frets



Moon Guitar (Yueh-Ch'ing), with high fingerboard frets

A Soviet Exposé Of Our Musical Press

By G. MIKHAILOV

THE American musical press is part and parcel of the venal bourgeois press of the USA, which from day to day carries on its putrefying propaganda for imperialism and misanthropy . . . [Here follows an attack upon the American press in general.]

Approximately the same principles characterize the situation of the American musical press: the complete dependence of the musical press on its bosses, the music business-men (owners of music firms, manufacturers of musical instruments, big-time manager-entrepreneurs); propaganda for the "American way of life"; an utter lack of honesty in artistic judgments; reviewers who can be bought; cynicism and pornography, which flourish particularly on the pages of the numerous jazz magazines; and finally, advertising, advertising, and still more advertising.

MUSICAL AMERICA, the member of the American musical press about which we are able to speak with authority, is indeed completely dependent upon its boss. He is not a music business-man or a manufacturer of musical instruments or a big-time manager-entrepreneur, but a private publisher who absent-mindedly forgets to tell his staff who advertises in the magazine and who does not, which artists are prospective advertisers and which are not. This oversight, we believe, is a typical example of the "American way of life," and we confess we rather like it. In the matter of the honesty of our artistic judgments, we are willing to let our pages speak for themselves. There is no way of knowing whether our reviewers can be bought or not, for it has never occurred to anyone to try to buy them. As for advertising, advertising, and more advertising, we see no immorality in the prevailing willingness to sell page-space to advertisers, since there is no confusion in our mind between the integrity of our editorial columns and the right of our advertisers to present their wares to the public.

ONLY one magazine, which comes out four times a year, is devoted to questions of musical composition and to the history of music. It is the *Musical Quarterly*, published by the big New York music-publishing firm, G. Schirmer.

Both in content and in external format the *Musical Quarterly* differs sharply from its confrères . . . The *Musical Quarterly* has been transformed into a peculiar hybrid—a dyed-in-the-wool academic, scientific-research journal, concerned chiefly with musico-archeological problems (50 per cent of the space); 35 per cent of its space is taken up by articles on the creative work of American composers of ultramodern leanings, and 10 to 15 per cent of the space is advertising (largely for books on music and publications of music).

In the *Musical Quarterly* there

Having apparently come into the possession of a few copies of American music publications, including the Jan. 15, 1949, issue of *MUSICAL AMERICA*, a Russian observer contributed an analysis of the musical press of this country to *Sovetskaya Musica*, in June, 1949. His devotion to the official Soviet ideological prescriptions leads him to conclusions that will interest, and no doubt greatly surprise, American readers. We are therefore reprinting extensive portions of his article, in a meticulous translation by Richard T. Burgi, formerly an employee of the Department of State, and now assistant professor of Slavic languages at Yale University. The comments that appear in italics between paragraphs of the Russian author's argument are interpolated by Cecil Smith, editor of *MUSICAL AMERICA*.

appear in full measure all the vices of reactionary bourgeois ideological thought. The espousal of long-since putrefied principles of "pure art," shameless propaganda for idealless formalism and cosmopolitanism—all these features which are so characteristic of contemporary American culture on the whole—make their appearance on the pages of this "academic" musical journal. The decline of contemporary bourgeois musicology, its scientific-aesthetic impotence is felt above all in the ideological content of the majority of studies published in the magazine. In articles dealing with the past, any attempt at ideological generalization and at giving a historical basis is invariably missing. The majority of the historical-research studies consist merely of a simple stringing together of facts, the publication of documents, citations of music, etc. Articles on contemporary music are, with only the rarest exceptions, characterized by an unmitigated apologetic for formalism and soulless technique, without the slightest trace of self-criticism in regard to American musical creation.

As a characteristic example we will present several excerpts from an article by the American composer Paul Creston, which is in its own way a declaration of a complete lack of principle in art and of vainglorious cosmopolitanism (*Musical Quarterly*, October, 1948) . . . [Here follows a quotation from the Creston article.]

Like every "ranking" American composer, Creston is the inventor of some sort of a special "system," which is bound to begin, in his opinion at least, a new era in musical composition. This is the system of "planned rhythms," which is a vain attempt at introducing a "special" rationalized method in the constructing of musical forms.

The plethora of systems and trend in American musical composition, which, as is well known, has in no way whatsoever distinguished itself by any especially significant attainments, brings about a situation wherein every second American composer considers himself the leader of a school or the possessor of a patent for his own "original system." There is no trend in music that does not have its representatives in the USA . . .

Thus one may comprehend the rapacious tendencies of militant imperialism, unprincipled formalistic musical construction and bourgeois cosmopolitanism, revolting in its shameless nudity.

We mean no slur on the *Musical Quarterly* when we point to the immense amount of space *MUSICAL AMERICA* devotes to questions of musical composition (one of our main interests) and the history of music (a secondary interest for us, but one that pervades all our critical columns). We willingly grant the largest share of the musicological field to the *Musical Quarterly*, however; and we are glad it seeks to serve both contemporary and historical interests. While we agree with Mr. Mikhailov that some of the historical-research studies are indeed a mere stringing together of facts, we see no harm in the publication of such materials even when they have no apparent application. The connection of the *Musical Quarterly's* more soulless scholarly articles with militant imperialism, moreover, is a relationship that eludes us altogether.

AMONG the younger generation of American composers in recent years, a new name has come to the fore—John Cage. Having firmly mastered the law of American business—attract the attention of the public by any means—this enterprising young man, while still a mere student, became concerned with experimenting, which led him to the invention of a "new music" and of a new musical instrument: the so-called "prepared piano."

At the present time John Cage is one of the outstanding American composers, the author of a series of works, chiefly "sonatas," for the "prepared piano." Beside these "sonatas," Cage has nothing else to offer. Malicious tongues insist that he is not even able to write anything else, since he is without any talent for composing music and does not have the necessary technical knowledge. Nonetheless the "prepared piano" accomplished its task, and John Cage is a "famous composer."

John Cage, who has had to struggle for minimal recognition from a limited group of listeners, will be delighted to be called, without qualification, "one of the outstanding American composers." Despite the aspersive charge of the Soviet author, Mr. Cage does not compose exclusively for the prepared piano. He has written one set—not a series—of sonatas for the novel instrument, and, contrary to the author's assertion, he has a great deal to offer in other forms, though he has had relatively few public opportunities to offer it to anyone. Malicious tongues are always ready to insist that any

composer whose music they disapprove of has no talent, or no technical knowledge.

THE biweekly [sic] *MUSICAL AMERICA*—one of the most widely circulated commercial music magazines in America, and one which reflects the interests of the concert managers—dedicates an ecstatic review to a concert of works by John Cage:

"The concert by Maro Ajemian, pianist, who played, on Jan. 12, 1949, sixteen sonatas and four interludes written for the 'prepared piano,' by John Cage was one of the most interesting events of the concert season . . ."

"Mr. Cage transforms the piano into a miniature percussion orchestra by the application to the strings of a variety of mutes—bolts, screws, and bits of plastic and rubber . . ."

So simple is this "invention" of John Cage! How many American composers are ready to tear out their hair, because this "idea of genius" did not occur to them first! But let us return to the review. In all seriousness, the author of this profoundly thought out article, Cecil Smith, continues . . . [Here follows a quotation from the review.]

Then follows a similar description of the sound of the "prepared piano," 45 of the 88 sounds of which remain pure . . . And finally, "Miss Ajemian's performance bordered on the miraculous."

The reader may perhaps wonder why the magazine *MUSICAL AMERICA*, which does not cater to the musical "elite" but to the broad democratic mass of readers, found it necessary to give such a laudatory review to a concert of such obviously insane character. The explanation in this case is very uncomplicated. This review was purchased, just as the hall and the pianist, Maro Ajemian, were purchased for the evening (incidentally, the pianist is not a bad one; she was the first to play A. Khachaturian's concerto in the USA); the pianist obviously agreed to participate in this revolting comedy from purely financial considerations.

As is the case with many other young American composers, John Cage also has his lady-patroness, the wife of a certain wealthy Californian . . . and it was she who financed this concert.

It is quite true that the hall and the pianist were both "purchased" for the occasion. Mr. Cage rented Carnegie Recital Hall for two evenings (the program was given twice) for a total sum of \$150. Like any other professional pianist, Miss Ajemian was paid for her services. The editor of *MUSICAL AMERICA* was not, however, paid for his review, since this custom is not fashionable in bourgeois western circles. The alleged lady-patroness from California does not exist, and never did; Mr. Cage tells us he wishes the author of the article would send him the lady's name.

Miss Ajemian played the Cage sonatas for the very same reason (Continued on page 96)

Italy: Opera And Audiences Under A Strained Economy

by GUIDO GATTI

Rome

THE problem of opera is again the news of the moment at the beginning of the new season—as it always is in Italy, where opera remains deep in the heart of every good Italian, notwithstanding all that has been said and done against the lyric theatre in the last thirty years. But this time the problem is essentially an economic one, a matter of concern to those who are in charge of lyric theatres of all kinds, and to those who are responsible for their means of subsistence. On the eve of the opening of the new season in most of the chief Italian opera houses, the unhappy fact was brought to the attention of the public that the present government subsidy would not be adequate to maintain the season's activities. An alarm was sounded by the Teatro dell'Opera di Roma, which announced that it would not be able to go through with its usual season unless the contribution of the state, now 365 million lire a year, or a million a day, was increased. The state, on its part, declared that it had no desire to open its purse-strings further, and that the blame for the financial situation rested with the audience, which seldom attends the opera, and wants to be admitted free when it does attend. Since each performance costs, on an average, four million lire, and since the average income is one million, it is not hard to see the basis of this argument.

The artistic problems of Italian opera reflect the economic situation. Not the Rome Opera alone, but all the lyric theatres of Italy, are more preoccupied with financial matters than with artistic ones. In consequence, plans for the current year are not particularly brilliant. Very few new operas are scheduled for the coming season. At Rome, none are promised, if the press releases may be believed. At Milan, three premieres are listed—Heinrich Sutermeister's *Raskolnikov*, G. Francesco Malipiero's *L'Allegria Brigata*, and Luigi Ferrarini Treccani's *Re Orso*. Both theatres are observing the 25th anniversary of the death of Giacomo Puccini with performances of *La Bohème*, conducted by Victor de Sabata, and with Manon Lescaut. At La Scala, Wilhelm Furtwängler will conduct Wagner's Ring cycle, and Mr. De Sabata will conduct Saint-Saëns' *Samson et Dalila*. Apart from the standard repertoire, sung by singers both more and less illustrious, the only other unusual item is Cherubini's *Lodoiska*, of which more later.

In the other Italian cities, the schedules are restricted, and, above all else, lacking in venturesomeness, largely because of the universal financial risks of operatic production. It is important to wonder, however, what attractions will be offered to the thousands of tourists and pilgrims who will be coming to Italy because of the Holy Year, and what spectacles will be offered during the Maggio Musicale in Florence, where the Inter-

national Congress of UNESCO will be meeting at the same time. No decisions have been reached in connection with the Congress of Film Music, at Florence, from May 15 to 20, in which film composers, technicians, directors, and producers from all countries of the world will gather to discuss many vital problems concerning the collaboration of the art of sound with the general art of the motion picture.

BUT perhaps the crisis actually goes deeper than the purely economic level, and raises questions about the creative aspect of Italian music. What significant operas have Italian composers written in the last twenty years? What operas, among those that have been, or might be, produced, have even a minimal chance of success? It is impossible to avoid telling the blunt truth. Aside from a few composers of the older generation, Italian musicians (especially the younger composers) either are not interested in the operatic problem at all, or approach it with modest convictions and even more modest results. I cannot say whether the circumstance in other countries is the same; but in Italy it is becoming constantly more difficult to form a circuit of operatic stages for the production of any new work, or even for new productions of old works, with the consequence that performances are becoming increasingly few in number. Additional representations, for instance, are unlikely for Rossini's *The Siege of Corinth*, presented at the last Maggio Musicale, in Florence; for the same composer's *The Turk in Italy*, announced for presentation in Rome next May; or for Cherubini's *Lodoiska*, to be given at La Scala later this winter.

The Cherubini opera, it should be noted, is further proof of the "Cherubini renaissance" now in progress in Italy. The chief responsibility for the current revival of interest in Cherubini may be traced to the consistent campaign of the critic, Giulio Confalonieri, who has written a two-volume study of Cherubini, entitled *Prigione di un Artista*. In this book he examines with great diligence the life and works of the Florentine composer (perhaps placing an unwarrantedly high valuation upon the music). Beyond doubt, however, the recent performance of Cherubini's *C minor Requiem* led the audience to reassess some of the hasty and stereotyped judgments that have historically been attached to Cherubini's music; and considerable interest is focused upon the revival of *Lodoiska*, composed in 1791, and unheard in Italy for a great many years.

AS has already been indicated, the young Italian composers are not producing operas, and the young audience is not interested in hearing opera. A glance at the boards in front of any of our lyric theatres will verify the absolute predominance of operas by composers more than fifty years old.



The Milan audience at the Teatro alla Scala for the opening *La Bohème*

The past season at La Scala witnessed the failure of *Il Cordovano*, by Goffredo Petrassi, one of the most authoritative of the younger Italian composers. Luigi Dallapiccola has succeeded in obtaining the promise of a production, in 1950, of his opera, *Il Prigioniero*, which he completed well over a year ago. But none of the other young composers has announced a new theatre work; and the Italian lyric theatre is rapidly becoming the *salon des refusés* of Italian music.

Don Lorenzo Perosi, an older composer of international reputation, is approaching the realm of the theatre, although not wholly invading it, with a new oratorio with scenic investiture, somewhat in the manner of a *sacra rappresentazione*. Perosi spent some seven years composing the work, entitled *Il Nazareno*. It will be given at La Scala in April. The subject matter is drawn from several episodes of the liturgy for Holy Week, and is divided into three episodes—The Washing of the Feet, The Uncovering of the Cross, and Litanies of the Saints. In the first episode, for chorus and orchestra, there appears a melody, of Gregorian inspiration, which serves as a leitmotiv for the entire work. The second part is written for baritone soloist, chorus, and orchestra. In the third part, a tenor soloist is added, and the oratorio ends with a sonorous and exultant scene celebrating the Resurrection. In this work, which has been awaited with impatience by a number of prominent conductors, the seventy-year-old composer has

finally realized, for the first time, his long-time aspiration to write for the theatre.

IF the Maggio Musicale continues in 1950 to develop as its directors intend it to, it will surely offer several attractive productions. The same may also be said of the summer festivals in Venice and Perugia, and also of the organization, Aniparnaso, recently formed in Rome, with the intention of presenting—in a small hall such as the Teatro Eliseo—ancient and modern works for small orchestra, such as are not normally presented by symphony orchestras.

The life of Italian concert institutions is scarcely more flourishing or brilliant than that of the opera houses, as far as their contribution to artistic and cultural growth is concerned. In this sector, where traditions are flaunted in a manner anything but modest, a gradual decline is taking place. Their programs lack co-ordination. For this reason, every centenary is seized upon with the greatest eagerness, in order to resolve the uncertainties of program policy. Last year we had an inflation of Chopin; this year we shall have an even greater inflation of Bach; and when 1951 brings the fiftieth anniversary of the death of Verdi, we may be sure of an inundation of Verdi performances. (A saving grace, in this last instance, is the possibility that Arturo Toscanini will agree to record his interpretations of two of the most important Verdi operas.)

Among symphonic manifesta-
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The author of this article in Morocco, where he is living and composing on the proceeds of the Gershwin Memorial Award, which he won last year

By NED ROREM

Fez, Morocco

VISITORS to Africa are always eager to hear native music, because the mere words "African music" suggest something strange, oriental, fabulous. When they finally hear it, nearly all of them are disappointed. They find it freakish and "illegible," ugly and—above all—boring. But they have not really listened. An Arab melody is as simple and diatonic as a Stephen Foster song, and as instantly easy to listen to. When visitors say "what grotesque music!" it is not the music itself they mean, but the performance. Human creation is much the same throughout the world; its modes of expression are what differ. We can listen to almost anything if it is good. But simple music is often hard to hear, and Moroccan music exists in the simplest possible terms, with none of the sumptuous embellishments western ears have come to expect.

There are two *real* kinds of Moroccan music, which exist simultaneously and represent two different civilizations. One is the music of the Berber people, ancient tribes once inhabiting the mountains, but now intermingled with others all over North Africa (although as a people they are homogeneous, proud, and rather savage). The other is a product of the Islamic Arab civilization,

The Real Musics of Morocco

much less old, and has a Spanish-Moorish basis. These two musics—the one (called *Chleuh*) rural and primitive and consisting mostly of desert working-songs, the other a refined and cityfied and rather classic legacy of the Andalusian occupation—as eventually happens in all arts, unite, to form a third music.

Unfortunately, it is neither of the pure forms that is heard most often in the *Medina*—or Arab quarter—of any Moroccan city. The phonograph and radio have had a tremendous effect in Morocco, and have introduced countless foreign melodies—mostly Turkish and Egyptian—or popular tunes from neighboring Tunisia and Algeria. This modern, notated music, a vulgarization of the an-

foot; always there is a mélange of smells from the microscopic shops packed close together. There is a pervasive odor compounded of the smells of stale meat, perfume, newly-cut cedar, and dye. The taste of olive oil invariably forces its way into one's mouth. The streets are brilliant with color and noisy with the constant babble of bargaining. And always, above all this, there is the sound of a phonograph with an amplifier blaring out from nearly every shop the latest popular song from Egypt—probably a Chopin prelude or a symphony theme dolled up in an Arab disguise, sung by Abel Louahab, Cairo's Bing Crosby. Yet to the tourist even this contemporary idiom is incomprehensible, as foreign as the scene around him; for,

little off pitch by our standards. Although it has never been written down, this music has been utterly unchanged for centuries; the only personal freedom allowed the player is that of a few stereotyped ornamentations around the fundamental notes. In other times, a warrior was stationed behind the court recitalist, for the sole purpose of decapitating him if he made the least variation. Perhaps it is because of so firm a threat that this strictly oral history has remained so pure.

The usual Moroccan song is about love, and is built emotionally more or less as follows. Starting in loud praise of the prophet Mohammed, it goes on with mention of the most revered saints of the Riff hills, and arrives, by degrees, at more profane matters (rather in the fashion of the Greek idylls). The song, if it comes from a mountain district where people are more outspoken than city dwellers, may be censored at the demand of Moroccan puritans. Its anonymous author has no intention of disrespect, but follows the spirit of his people, who are usually clean-minded, merry-hearted, prosperous land-tillers.

Based on only one theme, such a song can go on without a break for 45 minutes. Every once in a while there is a long vocal recitative, over a single violin holding one tone. Suddenly, after half an hour, there is a modulation one key upward. This happens again after five minutes, again after two minutes, again after thirty seconds—always climbing upwards key by key, becoming faster and faster, with more and more instruments progressively increasing. A quick stop, then everyone comes in full blast, singing, bowing, beating in ecstasy, in a spell as hypnotic as a jam session. The very end may be a percussion solo, almost suggesting *L'Histoire du Soldat*. The whole song may, as a matter of course, be in the unchanging time-signature of 5/8. The youngest child, the oldest man has no difficulty in joining in on an eccentric rhythm pattern that would be

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The Moroccan musicians induce a hypnotic spell with their eccentric rhythm patterns, which would be difficult for America's most seasoned orchestral players

cient folk tunes (which, until now, have been absolutely invariable for hundreds of years, though never written down), has had a powerfully seductive effect on the Moroccans, and has led them to neglect or misrepresent their own music.

A STROLL through the capital city of Fez (founded in 808 A.D. by Mohammed's son) is an orgy for the senses. One might be in a Biblical town. The busiest street of the Casbah is no more than three yards wide, but heavily burdened donkeys and even camels pass among the buyers in the maze; always there is mud under-

of course, it wears the habiliments of the old Near East.

A walk into the outskirts of town, on the other hand, can easily lead one to the true music (unless one hears the frequent state-sponsored broadcasts; or goes to a wedding; or patronizes the cafés and brothels, which play only Egyptian music). The meanest goatherd—and there are thousands—can play the flute. He can improvise for hours in a melancholy Berber style, full of augmented seconds, on a tiny instrument (prettily hand-carved by himself) which sounds like a piccolo, only sadder.

The standard Moroccan orchestra, however, contains no woodwinds. It has perhaps seven male performers. Three play modern violins (bowed, but upright between the knees of the player, who sits cross-legged on the floor), which are merely a replacement of the now almost obsolete stringed instrument formerly used; two play lutes as beautiful as Suzanne Bloch's; the battery consists of two players—one with a tambourine and small kid-skin drum, the other with *crotals*, or iron hand-cymbals, shaped like a bar and sounding like a triangle. Everybody sings, including the audience, though there is a very limber-voiced soloist, whose utterances are indistinguishable from Spanish flamenco singing.

THERE is no polyphony. All the instruments play the tune, which is always very step-wise, but a



A walk into the outskirts of town can easily lead one to the true native music



A venerable Moroccan percussionist

Switzerland: Two National Influences In A Small State

By EDMOND APIIA

Geneva

TO THE foreign visitor, Switzerland is a tourist country, a land of romantic sights and comfortable hotels. A motorist who is pressed for time can easily span the country within a single day. Between sunrise and sunset, he will cross the borders of a dozen states, passing through cities both industrial and medieval, riding along the shores of beautiful lakes, negotiating three or four mountain passes some seven thousand feet above sea level, marveling at the many glaciers, and encountering human beings of the most diverse types. This is the traditional conception of Switzerland, and it is the one most travelers bring with them. And most tourists go back home at the end of their visit never suspecting that there is an important artistic life in Switzerland, and that the country possesses gifted musicians, painters, sculptors, and authors. To understand the position they occupy in the Swiss scene and the nature of their activity in the national artistic life, we shall do well to look briefly into the past.

Until the Reformation, music scarcely existed in Switzerland at all outside the convents and monasteries. In the sixteenth century, the Huguenot Psalter spread a taste for singing, and led to the establishment of music schools (*collèges musicaux*) in the states that espoused Protestantism. As time went on, these institutions also began, little by little, to develop instrumental music. Yet neither in the seventeenth century nor in the eighteenth did Switzerland possess a composer worthy of comparison with the great Italian, German, French, and English musicians of the same era. It was not until the second half of the nineteenth century, in fact, that Swiss composers of some interest began to appear. The first of these,

as all Swiss musicians will agree, was Hans Huber (1852-1921), a resident of Basle, who composed nine symphonies, three operas, and innumerable vocal and instrumental works.

WITH the beginning of the twentieth century, the list of worthy Swiss composers began to increase. In German Switzerland, the most important composers of the early twentieth century were Hermann Suter (1870-1926), whose symphonies, chamber music, and choral works constitute one of the culminating points of Swiss musical romanticism; Friedrich Klose (1862-1942), with his full-dress dramatic and choral works; and three composers who are still living—Fritz Brun (1878-), who has written eight symphonies; Volkmar Andrae (1879-), a prolific composer in every genre for more than forty years, and director of the *grands concerts* at the Tonhalle, in Zurich; and Othmar Schoeck (1886-), a spiritual son of Brahms, the composer of operas and of lieder that are widely admired.

In French Switzerland (*Suisse Romande*), the composers of this epoch include Otto Barblam (1860-1943), a church musician, to whom Geneva owes the revelation of the great choral works of Bach; Gustave Doret (1866-1943), composer of operas and *Festspiele*; Joseph Lauber (1864-), the *Suisse-Romand Saint-Saëns*; and Emile Jaques-Dalcroze (1865-), known throughout the world for his collections of melodies and his method of rhythmic gymnastics.

Having no musical past of its own, Switzerland inevitably submitted to the exclusive influence of the great German Romantic composers. Except for Doret and Dalcroze, all the musicians listed in the above paragraphs wrote music directly inspired by Wagner, Bruckner, Brahms, Reger, and Strauss.



E. Jaques-Dalcroze, veteran founder of eurhythmics, takes a helping hand from a youthful admirer

THIS generation gave a decisive impulse to the development of music in Switzerland. Many young musicians followed the example of the earlier generation, and, guided by them, launched out into their careers with the greatest enthusiasm. The currents of new ideas and technical investigations that flowed across Europe just before the first World War also penetrated into this country, and attracted the attention of the younger musicians. The German-Swiss composers of the time felt the need to free themselves from the fascination of German composers; while the French-Swiss composers felt a need to detach themselves from the influence of Fauré and Debussy. Eager to conquer new horizons, they went to the music of Stravinsky, Schönberg, Bartók, Hindemith, and Honegger in search of the elements of new experiences.

The influence of these great innovators, however, did not operate

in the same fashion upon the two groups of young Swiss composers. Those whose culture was Germanic retained a natural inclination toward lyric expression, and toward the speculative aspects of certain musical systems. Those whose culture was Latin, on the other hand, were drawn toward formal renovations and technical innovations. Accordingly, the German-Swiss musician who was intrigued by the theories of Schönberg found in the twelve-tone system new metaphysical and mathematical elements; the French-Swiss musician found in the twelve-tone system the fundamentals of a rational discipline of composition, or, more simply, with the means of enriching his musical vocabulary.

I SHALL now seek to present to readers of *MUSICAL AMERICA* the leaders of the present generation. My choice is inevitably arbitrary, since it fails to turn the spotlight on certain genuine values; but the amount of space allotted to this article permits no other course. At any rate, the estimates I have endeavored to make of the work of the musicians I have chosen will permit the reader to gain a reasonably clear impression of the Swiss musical climate. I shall treat first the German-Swiss composers.

Willy Burkhard (1900-) teaches composition at the Zurich Conservatory. His production has been extensive, for he has now reached Op. 83. His art reflects in high degree the internal tension Swiss musicians so frequently feel. He feels a compulsion to achieve both moral and intellectual ends in every work. Burkhard is attracted with equal strength by abstract forms and by great lyric and religious themes. Whether he composes a symphony, a suite, a concerto, a cantata, or an opera, he is unfailingly true to himself. In every field of composition he reveals a richness of thought and a compositional assurance that entitle him to be considered a genu-

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Ernest Ansermet conducting the Orchestre de la Suisse Romande

L. Bacchetta

Chile: European In Culture

By GILBERT CHASE

CHILE is an immensely long strip of coastal country, at no point more than 221 miles wide, stretching for 2,600 miles along the Pacific Ocean. Narrow as the country is, two mountain ranges of the formidable Andes extend throughout its entire length. The north is desert country, rich in minerals; mining is the chief industry. The south is a sparsely populated, densely forested region, largely infertile, but with some good grazing land. The vast majority of the population is concentrated in the central section, in a climate that is agreeably diversified and productive. Here are the largest cities—Santiago (the capital), Valparaíso, and Concepción. Santiago, with a population of about a million, is by far the largest, and is the dominant cultural center.

There are no jungles in Chile, only a handful of Indians, and practically no Negroes. The population is relatively homogeneous and predominantly European, with much immigration from Spain, England, France, and Germany. The nation has enjoyed a high degree of political stability, and has made steady progress toward real democratic government. The population is more than seventy per cent literate; there are five universities, and the public schools are efficient and progressive. The foundations of the educational system in Chile were laid by Andrés Bello (1781-1865). A classicist who believed in rigorous mental discipline and perfection of form in artistic expression, Bello left a lasting influence on the whole intellectual life of the nation.

In a cultural climate of this kind, the musical art of Chile can scarcely be expected to conform to conventional notions of what Latin-American music should be. Without a knowledge of the social and cultural background of modern Chile, it is impossible to understand or appreciate the work of Chilean composers today. If we expect exotic music, with a battery of native instruments, colored by primitive or barbaric elements, or if we expect revolutionary or highly experimental music, we shall be disappointed. We must look for order, form, unity, poise, integration. Chilean music, in a word, is traditional, in the best sense of that abused term. It is true that some Chilean composers have utilized native Indian (Araucanian) material, but this interest has been rather off the main path of musical creation.

THE qualities of order, organization, and integration that characterize the cultural production of Chile are also evident in the institutional co-ordination of its musical activity. The various institutions and units stem from the Faculty (or School) of Musical

Gilbert Chase, an authority on Latin-American music, was serving as educational director for RCA Victor before he resigned last fall to devote the year to writing and teaching at the University of North Carolina.



Juan Orrego Salas, present editor of *Revista Musical Chilena*

Arts and Sciences of the University of Chile, which in turn is a governmental institution dependent on the Ministry of Education. As a framework for our consideration of contemporary Chilean composers, we must examine the development of this highly integrated musical organization, and identify some of the individuals responsible for it.

The National Conservatory of Music, in Santiago, was founded in 1849, and began to function in the following year. There has thus been a nucleus of organized musical activity in Chile for a hundred years. Concert activity, however, was sporadic and unstable for many years, and was largely dominated by the influence of Italian opera. In 1917, a group of young musicians formed the Bach Society, for the purpose of promoting a more serious musical atmosphere by performing the masterworks of the polyphonic school. In 1923, this society began to give public concerts, and to devote attention to modern music as well as old. Four years later, the related Bach Conservatory was founded, under the direction of Domingo Santa Cruz, the initiator of this movement for musical "renovation." The aims of the group were to raise the standards of musical education in the schools, to provide the kind of professional training that would enable young composers to achieve the fullest development of their talents, and to promote the performance of the best music of all styles and periods. As a result of these efforts, the National Conservatory was completely reorganized in 1928, a date that, in the words of Humberto Allende, marked the entrance of Chile into the world of contemporary music.

A year later, at the end of 1929, the Faculty of Fine Arts of the University of Chile was created with jurisdiction over the National Conservatory. This was the nucleus from which the entire present musical organization of Chile has developed. Armando Carvajal was appointed director of the reorganized Conservatory, and held this position until 1942, when he resigned and was succeeded by Samuel Negrete. Mr. Carvajal was also regular conductor of the Orquesta Sinfónica de Chile from 1941 until 1947. In 1932, the dis-

tinguished ex-diplomat and composer, Domingo Santa Cruz, became dean of the Faculty of Fine Arts, a key position that he continues to hold, except that recently the name of his department or school (the Spanish word is *facultad*) was changed to Facultad de Artes y Ciencias Musicales.

THE next important step in the musical organization of Chile was the creation of the Institute of Musical Extension, in October, 1940, under the presidency of Mr. Santa Cruz. This institute controls the National Symphony, a chamber orchestra, a string quartet, and a corps de ballet, in addition to sponsoring solo recitals. The institute also publishes the excellent *Revista Musical Chilena*, founded in 1945, and edited at first by Vicente Salas Viu, and since 1949 by Juan Orrego Salas. One of the major functions of the institute is to organize and regulate the prizes for musical works, the festivals of Chilean music, and the special contests, all authorized by governmental decree in 1947.

In 1947 there was also founded the Institute of Musical Research, under the direction of Vicente Salas Viu, with five subdivisions—section of musical pedagogy, headed by Carlos Isamitt; musical history, headed by Salas Viu; folklore section, headed by Eugenio Pereira Salas; archive of folklore, under the supervision of Carlos Lavín; and publications section, directed by Juan Orregos Salas, who is also secretary of the institute. This institute is sponsoring the systematic collection and study of Chilean folk music and the music of the native Araucanian Indians, of whom some 25,000 remain in Chile.

VARIOUS orchestral associations succeeded one another sporadically until the official creation of the National Symphony in 1941, under the direction of Armando Carvajal, who in 1947 was succeeded by the present regular conductor, Victor Tevah. In recent years, guest conductors have included Fritz Busch, Camargo Guarnieri, Jascha Horenstein, Herbert von Karajan, Hans Kindler, Erich Kleiber, Jean Martinon, Eugene Ormandy, Paul Paray, Hermann Scherchen, Heitor Villa-Lobos, and David Van Vactor.

The School of the Dance, a dependency of the National Conservatory, had as guest during 1948 the choreographer Kurt Jooss, who also acted as artistic director of the corps de ballet, which under his direction gave the world premiere of the ballet *Juventud* (Youth), with music from Handel's oratorio *Solomon*, reorchestrated and arranged for the stage by Juan Orrego Salas. In 1949 the ballet troupe gave the first performance of *Czardas in the Night*, music by Kodály, choreography by Uthoff. Other works choreographed by Uthoff were *Coppélia* (Délibes), produced in 1945; *Drosselbart* (Mozart), 1946; and *The Legend of Joseph* (Richard Strauss), 1947.



Domingo Santa Cruz, dean of the Chilean Faculty of Fine Arts

In 1947 one of the most significant developments in the history of Chilean musical culture took place, with the establishment of regular prizes for musical works by composers of Chilean nationality, administered and granted by the Institute of Musical Extension, and the creation of annual festivals of Chilean music on a competitive basis, organized and supervised by the same institute. The purpose of the musical prizes (Premios por Obras Musicales) is simply to encourage creative activity by offering financial rewards to composers who produce works of merit. Prizes are awarded by a jury of five persons, three of whom represent the Institute of Musical Extension, while the two others represent, respectively, the Asociación de Compositores and the Sociedad Nacional de Compositores (the two professional associations of composers in Chile). Compositions are classified in eighteen different categories, ranging from operas, oratorios, and ballets to works for a single instrument and songs, with a graduated scale of cash prizes (three prizes in each category). The largest prize is 30,000 Chilean pesos, the smallest, 2,000 pesos. In addition, the Institute of Musical Extension is authorized to establish special contests and prizes for compositions in the following categories: a) Works suitable for musical instruction, written for solo instruments, for chamber ensembles or for orchestra. b) Choral works for use in schools or universities. c) Adaptations and arrangements of folk music. d) Hymns and songs intended for popular or mass diffusion.

THE annual festivals of Chilean music are intended to present the works of national composers or of composers residing in Chile. They consist of a series of orchestral and chamber concerts, in which both new and old works are performed. Only new or previously unperformed works are eligible to receive prizes. Awards are bestowed by popular vote. Those who wish to participate in the voting send in their names in advance, and are given cards of identification. Voters are classified in three categories: a) composers, b) trained professionals, and c) amateurs. The votes of the first two groups have a higher value than those of the third, being multiplied by a given coefficient.

Prizes range from 20,000 to (Continued on page 54)

Turkey: The Tension In Music Between Eastern And Western

By GULTEKIN ORANSAY

Ankara

THE most characteristic tension of the musical life of Turkey today is the struggle between eastern music and western music. Eastern music is the traditional Turkish music, of which there are two forms. The pentatonic folk music of the peasants differs from district to district, but universally presents an expression of the spirit of the Turkish peasants. The monophonic art music, which rose among the educated people of Istanbul and the bigger towns, is highly cultivated, and employs a scale in which the octave is divided into 24 unequal intervals. Western music is the harmonic and polyphonic music of Western Europe, which was brought into Turkey in the second quarter of the nineteenth century.

The young Turkish Republic, which has made enormous reforms in social, cultural and industrial fields, has given an important place to the development of Western music in Turkey. The founder and first president of the republic, Mustafa Kemal Atatürk (1881-1938) said in a speech that opened the National Assembly in 1934: "The Turkish music that is made known to the world is not fully ours; therefore it brings us no honor. We must understand this explicitly. We must collect the music that expresses the high and fine feelings of this nation, and develop it according to the best western techniques. Only in this way can Turkish music rise and take its place in world music."

THE chief musical establishment of the state is the State Conservatory, in Ankara, the capital of the republic. It was founded in 1936, and was organized by Paul Hindemith. The present director is Ulvi Cemal Erkin. The teachers of this institution occupy an important position in Turkish concert life.

The violin classes are headed by Necdet Remzi Atak (1911-), who secured his training from Karl Berger (1894-1947), a pupil of Ottokar Sevcik. Mr. Atak is the founder of a Turkish school of violin playing, which is represented at its best by Ilhan Ozsoy and Erdogan Capli. Another vio-

lin professor is Licco Amar (1891-), concertmaster of the Berlin Philharmonic under Arthur Nikisch, and founder, in 1923, of the famous Amar Quartet, in which Paul Hindemith played the viola. The cello department is headed by Antonio Saldarelli, who also gives frequent recitals.

There are many piano teachers at the State Conservatory. Notable among them are Ulvi C. Erkin and his wife, Ferhunde Erkin; Fuad Turkay, a graduate of the Santa Cecilia Academy, in Rome, and a pupil of Alfredo Casella; Mithat Fenmen, a pupil of Alfred Cortot and Nadia Boulanger; and three women pianists Selcuk Uraz, Tomris Yolac, and Beldia Dölener.

The composition department is headed by Necil Kazim Akses, Ahmet Adnan Saygun, and Ilhan Usmanbas. There are also classes in other string and wind instruments, and departments of opera and theater.

Another important school is the Municipal Conservatory of Istanbul, which has the best chorus in Turkey.

THE oldest and largest orchestra of Turkey is the Presidential Philharmonic (Cumhurbaşkanlığı Filarmonik Orkestrası), of Ankara, organized in 1935 by Ernst Praetorius (1880-1946), and conducted by him for eleven years. The permanent conductors are now Ferit Alnar and Hans Hoerner. The orchestra has a large repertoire, and has given the first performance in the Balkan peninsula of the nine symphonies of Bruckner. Another orchestra is main-



The front view of the newly completed State Opera House in Ankara

tained in Ankara by the State Conservatory. It was organized three years ago by Ulvi Cemal Erkin, who is the permanent conductor. The repertoire of the orchestra has extended from Vivaldi to Honegger. The Presidential Band gives regular concerts over Radio Ankara. Conducted by Ihsan Küncer, its repertoire ranges from Sousa's marches to Mendelssohn's Reformation Symphony and Louis Aubert's Petite Suite.

In Istanbul, the most important orchestra is the Municipal Phil-

THE first operatic performances in Turkey were given in 1941, by graduates of the State Conservatory, at the Ankara Halkevi. The operas performed were Beethoven's Fidelio; Mozart's Bastien and Bastienne, and Le Nozze di Figaro; Puccini's La Bohème, Madama Butterfly, and Tosca; Smetana's The Bartered Bride; and Verdi's Un Ballo in Maschera. Last year a new building for the State Opera was finished. It was designed by the famous architect, Paul Bonatz. The opera house was opened with the first Turkish performance of Bizet's Carmen. The leading operatic artists are Ayhan Alnar, Mesude Caglayan, and Sabahat Akyol (who studied in Chicago), sopranos; Saadet Alp, mezzo-soprano; Aydin Gün and Nihat Kiziltan, tenors; Orhan Günek, baritone; and Nurullah Taskiran, bass.

The first Turkish ballet was organized about ten years ago at the Eminonu Halkevi in Istanbul. In 1947, Ninette de Valois, of the Sadler's Wells Ballet, organized a National Ballet Academy in Yesilköy, Istanbul. The academy is now directed by Joy Newton and Audrey Knight. A new building has just been finished in Ankara, which the school will occupy later in 1950. An interesting feature of the academy's programs are the stylized Turkish folk dances, taught by Halil Ogultürk.

Musical activity in Turkey increases considerably each year. International artists are visiting Turkey more frequently. Last season, concerts were given by Julius Katchen (United States), Monique de la Bruchollierie (France), Alfred Cortot (France), Magda Tagliaferro (France), Wilhelm Kempff (Germany), Friedrich Wührer (Germany), and Josef Palenicek (Czechoslovakia), pianists; Gaspar Cassadó (Spain) and Milos Sadlo (Czechoslovakia), cellists; Vasa Prihoda (Czechoslovakia), Jacques Thibaud (France), and B. Kolassi (Greece), violinists; and Virginia Paris (United States), mezzo-soprano. The concert management Kontiayak and Optikon have announced that José Iturbi, pianist; Pierre Fournier, cellist; and Ida Haendel, violinist, will make their Ankara debuts this season.

IN April, 1949, the second Anglo-Turkish Music Festival was held in Ankara. The guest artists were Clarence Raybould, conductor, and Frederick Riddle, violist. The

(Continued on page 44)



Across the artificial lake, the Opera House. Behind it, the Halkevi

bul, which has the best chorus in Turkey.

harmonic, conducted by Cemal Resit Rey. This orchestra plays the standard repertoire in public concerts and over Radio Istanbul. Two other orchestras are active in Istanbul, the Doctors' String Orchestra, conducted by Dr. Bülent Tarcan, and the Kavafyan Orchestra, conducted by Arsam Kavafyan.

The largest chorus in Turkey is the Chorus of the Municipal Conservatory in Istanbul, (Belediye Konservatuvarı Şehir Korusu), with more than one hundred trained voices. In addition to the standard repertoire, the chorus sings Turkish folk songs harmonized by Adnan Saygun, Cemal Resit Rey, and the director of the chorus, Muhiddin Sadak. These arrangements are very interesting, and are highly favored by Turkish choruses. Another chorus in Istanbul is composed of Armenians, and called the Choir of the Society of Graduates of the Pangalti Lycée.

In Ankara there are three choruses. The opera chorus; the chorus of the Music Teachers School; and the chorus of the State Conservatory, conducted by Halil B. Yönetkin. Many smaller cities have their own choruses at their Halkevís (People's Houses).



The Halkevi, or People's House, where most of the concerts take place

Argentina: A Growing National Music



A scene from *The Prodigious Shoemaker's Wife*, by the Argentine composer Juan José Castro, which was given its premiere in the S.O.D.R.E. Theatre in Montevideo with the composer conducting and settings designed by Horatio Butler

By ENZO VALENTI FERRO

Buenos Aires

THE 1949 musical season in Buenos Aires did not differ greatly from previous ones. World-renowned names again headed the lists of performers, and public response was usually as enthusiastic as ever. At the risk of laying the judgment of the Buenos Aires public open to question, I am forced to record that Pierino Gamba, the Italian child prodigy, was by far the most successful orchestra conductor of the season—if his success may be measured by the fact that he attracted the largest crowds of any conductor, and was able to give eight concerts in this city. No doubt many people attended his concerts out of mere curiosity, but in all justice it must be said that many of his hearers were fully satisfied by the quality of the diminutive conductor's performances—a reaction that did not obtain in the case of another Italian child director, Gianella di Marco. For while the Di Marco child had only his youth to offer, Pierino Gamba has the attributes of a true artist, and should go a long way if he is given sound guidance and training in the years ahead.

Herbert von Karajan, Viennese conductor, who visited Argentina for the first time, was not very successful here in his concerts in the Colon Opera House. More successful was the Italian conductor, Victor de Sabata, who met with a mixed reception from both the public and the critics. Some—a minority—gave him little credit as an artist, but many others were loud in his praise. At any rate, De Sabata always attracts large audiences when he appears in Buenos Aires. On the whole, his performances were less inspired than those he gave last season, though there is no doubt that his readings of the Second Suite from Ravel's *Daphnis and Chloe* and Debussy's *La Mer* were truly outstanding.

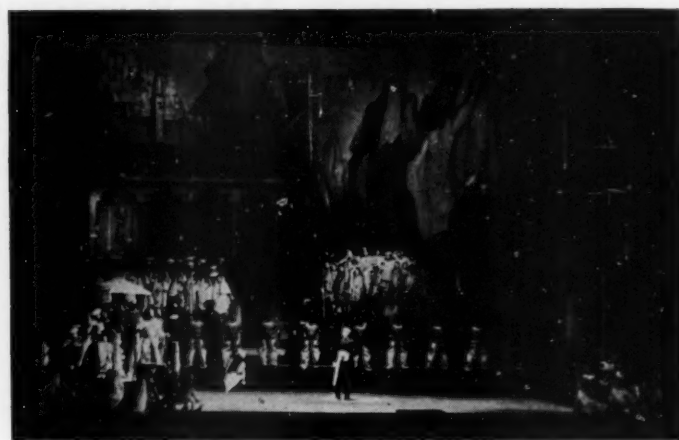
SYMPHONIC music is becoming increasingly popular in Argentina. Several Argentine provinces now have their own permanent symphony orchestras. To the Rosario and Cordoba orchestras, pre-

viously in existence, were added this year new orchestras in Mendoza and Tucuman. All four of these groups play concerts not only in their own provinces, but in other parts of the country as well.

Buenos Aires also has a new orchestra—the Sinfónica del Estado, made up of first-rate musicians. The ensemble made its debut on Nov. 30, at the Colon Opera House, under the direction of its Hungarian assistant conductor, Roberto Kinsky. With this new state orchestra, the Colon Orchestra, and the Symphonic Orchestra of the City of Buenos Aires, the city is developing considerable importance as an orchestral center. The new state orchestra will tour throughout the country from time to time. It will probably be directed by guest conductors rather than a permanent leader. Erich Kleiber is scheduled to conduct it in the near future.

The repertoire of the Buenos Aires orchestras in 1949 was not at all outstanding. Statistics published by *Buenos Aires Musical* reveal that of the sixty symphonic concerts given between May and November (the regular winter season) a great many were popular in character. Managers are more concerned with the box office than the responsibility of giving audiences an interesting variety of music. Of 250 pieces played, Beethoven was represented most frequently, with 14.6 per cent of the total. Other figures were: Wagner, 9.29 per cent; Mozart, 6.63 per cent; Mendelssohn, 3.96 per cent; both Schubert and Richard Strauss, 3.09 per cent. Prokofiev received three performances; Stravinsky, Bartók, and Honegger, only one each.

Argentine composers enjoyed somewhat greater popularity this year than last. Alberto E. Ginastera received four performances of three works; Gilardo Gilardi and Roberto Garcia Morillo were each given three performances of two works. Only 17.6 per cent of the entire repertoire was devoted to compositions by Argentine composers. Few first performances of non-Argentine works were given during the year. Thirteen foreign compositions and eleven Argentine pieces were heard for the first time.



A scene from the first act of Roussel's *Padmavati*, which had its first performances in Buenos Aires this season, with the French mezzo-soprano Hélène Bouvier and the Danish tenor Tyge Tygessen making their Teatro Colon debuts

THREE concerts devoted entirely to Argentine music were given in the course of the year, presenting twenty works by eighteen Argentine composers. According to a new regulation, however, every program next year must contain at least one Argentine composition. This measure, long awaited by Argentine composers, will contribute to wider diffusion of native music, but will hardly bring successful results unless the works chosen deserve to be played on the strength of their musical merit.

Isaac Stern, violinist, and Friedrich Gulda, Viennese pianist, were the two visiting musicians who attracted the greatest attention in 1949. The Buenos Aires public is no different from any other in its admiration for technical perfection; and when that perfection is accompanied by artistic sensitivity, as it is in the case of Mr. Stern and Mr. Gulda, the local public is quick to show enthusiastic approval. The German pianist, Walter Gieseking, made another very successful visit to Buenos Aires, and again proved that he is an unsurpassed exponent of the works of Debussy. Arturo Benedetti Michelangeli made a successful first visit. Admirers of Chopin heard a single recital by the ever-popular Witold Malczewski, at a sold-out performance in the Colon Opera House.

Other visiting performers of interest were Szymon Goldberg, violinist; the Vienna Boys' Choir; the Hungarian String Quartet; and the Moyse Trio. The Argentine Asociación Amigos de la Música presented eight concerts of chamber music, directed at one time or another by Hermann Scherchen, Erich Kleiber, and Ljerko Spiller. An accomplished violinist, Mr. Spiller conducts the Chamber Orchestra of the Amigos association, a group devoted to the performance of classical and modern works of chamber dimensions. During the season the Chamber Orchestra played, for the first time in Buenos Aires, Alban Berg's *Lyric Suite*; Hindemith's *The Four Temperaments*; Krenek's *Symphonic Elegy*; Julian Bautista's *Cuatro Cantos Galegos*; and Martinu's *Suite for Double Orchestra*.

The opera season at the Colon Opera House was less brilliant in 1949 than it had been in 1948. No genuinely outstanding performances were given during the Italian season. The best representation given was of Bellini's *Norma*, with the title role allotted to Maria Callas, Greek soprano, who earlier had been inadequate in Puccini's *Turandot*, and later was equally unsuccessful in Verdi's *Aida*. Others in the cast were Fedora Barbieri, Italian mezzo-soprano, and Nicola Rossi Lemeni, bass.

The season's second-best operatic production was Verdi's *La Forza del Destino*, given with the Argentine soprano Delia Rigal; the Italian tenor Mario de Monaco, who has a very pleasing voice, without being an outstanding artist; and the Argentine baritone Carlos Guichandut. Other acceptable performances were offered, during the year, of Verdi's *La Traviata*; Puccini's *Gianni Schicchi*, and *Madama Butterfly*; and Stravinsky's *Le Rossignol*. The poorest presentations of the season were Donizetti's *Lucia di Lammermoor*, Smetana's *The Bartered Bride*, Puccini's *Suor Angelica*, and Gounod's *Faust*—the last-named with Mario Fillipeschi, a none too accomplished tenor, in the title role, and Nicola Rossi Lemeni as an unconvincing Mephistopheles.

The season improved somewhat with the presentation of Gluck's *Iphigénie en Aulide* and Roussel's *Padmavati*, both given for the first time in Buenos Aires. In these works the Argentine public heard two new voices, Hélène Bouvier, French mezzo-soprano, and Tyge Tygessen, Danish tenor, both of whom were accorded enthusiastic receptions. Otto Erhardt's staging of both operas was worthy of the highest praise.

DURING the German season, excellent performances were given by such singers as Anton Dermota and Ludwig Suthaus, tenors; Hans Hotter, baritone; Hilde Konetzni and Germaine Hoerner, sopranos; Elisabeth Hoengen, mezzo-soprano; and Ludwig Weber, bass. The German season as a whole was variable.

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Australia: Six Orchestras Established In Commonwealth

By WOLFGANG WAGNER

Sydney

IN previous articles in *MUSICAL AMERICA*, the writer has confined himself largely to musical activities in Sydney proper. This year, however, with permanent orchestras firmly established in all six states of the commonwealth, it seems appropriate to present an all-Australian picture, and to give a short report of the events leading to the successful conclusion of an undertaking that is probably unique in musical history.

The Australian Broadcasting Commission, founded in 1932 as a government-subsidized instrumentality, was charged in its statute, among other important functions, with the formation and development of orchestras. The commission has shouldered this heavy responsibility with imagination, and with full regard for the musical needs of the Australian people. At first it was thought that a national symphony, with headquarters in Sydney or Melbourne, could serve the whole continent. This idea was soon abandoned because of the great cost of transporting an orchestra of eighty members across the vast distances separating the six capital cities, and of the loss of time such extensive travelling would entail. Instead, it was decided to provide each capital city with its own orchestra, and to invite state and civic authorities to take an active part in the cultural development of their communities by accepting part of the financial burden.

As a first step, in 1936, the ABC founded nucleus orchestras of from twenty to thirty members in all six capitals. Primarily serving as broadcasting orchestras, they were augmented to symphony-orchestra strength by part-time players for public concerts. Negotiations with the various authorities were still in their initial stage when the war interfered. Soon after the end of the war, negotiations were resumed. In 1946, the

Sydney Symphony came into being. Queensland and Tasmania followed suit soon afterwards. In 1948, arrangements with South Australia were completed, and the master plan was realized with the formation last May of the Victorian Symphony, and the signing of a working agreement in Western Australia.

THE rapid development of Australia's musical life and also the success of the policy of the ABC is revealed in a comparison of the 415 orchestral concerts given in 1949 with the total of 38 concerts in all states in 1936.

These figures are, to my mind, a splendid justification for the case of governmental subvention. I raise this argument because *MUSICAL AMERICA* spoke emphatically against financing orchestras by way of subsidy in an editorial in the September, 1949, issue, asserting that "subsidy of any kind implies that the people at large do not want music seriously enough to find a way to pay for it themselves." In Australia, in a different way, we are paying for our orchestras ourselves. But instead of seeking funds from enlightened members of our community and depending on their good will, every member of the commonwealth shares in the cost. The ABC derives its main income from annual license fees paid by each owner of a radio set, and balances its accounts with money from consolidated revenue—in other words from income tax. The money contributed by the state governments comes from the same source—the taxpayer—and so does the money from the various city councils (except that taxes to them are known rates).

Of course, if government grants become a matter of party politics, it is better to do without them; but in Australia political issues have hardly interfered at all with the financing of our orchestras. Certain delays always occur where

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Norman L. Danvers

Eugene Goossens conducts the Sydney Symphony in the first open-air concert ever given in the orchestra's home city, before an audience of 25,000 in an improvised shell the conductor had set up in one of the city's public gardens

Melbourne: Musical Activity Lacks A Stable Leadership

By BIDDY ALLEN

Melbourne

MUSICAL Melbourne abounds with anomalies. After exasperating delays and disappointments the Melbourne Symphony Orchestra has blossomed into a permanent government-endowed organization, and, to the regret of many faithful supporters, has changed its title to the Victorian Symphony Orchestra.

Months have passed since this major upheaval, and the players are still, at the time of writing, without a permanent conductor. The post was offered to Sir Bernard Heinze, who declined it in favor of his position as Ormond Professor of Music at the University Conservatorium. The name of Rafael Kubelik was widely mentioned, but the Czech conductor left Australia without any apparent move by the selection committee to retain his services. A subsequent orchestral season of exceptional merit under the baton of Otto Klemperer has opened to Melbourne audiences unsuspected vistas of technical expansion, and has led to a widespread demand for the appointment of an overseas conductor of equal eminence. The passage of further frustrating months have resulted only in the temporary appointment of Sir Bernard Heinze as guest conductor and in occasional vaguely worded references to a stabilized future. In the meantime, both the orchestra and the music public are obliged to mark time, and several of the most experienced players in the orchestra have been attracted to radio organizations or to permanent positions with English and Scottish orchestras.

A minor source of dissatisfaction has been the reappearance of the title Melbourne Symphony Orchestra, in connection with the students' orchestra of the University Conservatorium. Without disputing the legal claims of the university, it is obvious that the name Melbourne Symphony Orchestra

has acquired dignity and stature as a result of its association with the major orchestra in the state. Also, the public performances by the student's organization have not as yet reached the expected academic standard.

Not only the Victorian Symphony but all the musical activities of Melbourne would benefit immeasurably from the appointment of a widely experienced conductor, actively interested in Australian creative talent and sufficiently level-headed to hold the balance between the conflicting claims of visiting and local artists. It is of immense importance that our young musicians and young concert goers should hear artists of the calibre of Ninon Vallin, Witold Malcuzyński, Elisabeth Schwartzkopf, Todd Duncan, and other non-Australian artists who have appeared with conspicuous success this season. Not all visiting musicians, however, fulfill their publicized recommendations, and a dangerous combination of snobbery and inferiority complex that threatens the future of Australian music should be ruthlessly combatted by those in authority.

DIMINISHED public interest in the seasons of opera and ballet sponsored by the National Theatre Movement must, however, be attributed very largely to the over-ambitious policy adopted by the promoters. So much courage, initiative, and persistence have been displayed by the founder of the movement, Gertrude Johnson, and so much work of positive value to young musicians, dancers, and choreographers has been accomplished under her guidance that all people interested in the healthy functioning of Australian talent hope for revision of technical method that will restore public confidence and ensure continued support for a modest and workable repertoire.

Such tests of professional efficiency as Eugene Onegin, Fi-

(Continued on page 37)



Harry Jay

A scene from the ballet *Les Belles Créoles*, which Rex Reed choreographed to music by Aaron Copland. Ann Church designed the settings and costumes for the production, which was under the sponsorship of the National Theatre Movement

Israel: What Is An Israeli Composer?

By SELMA HOLZMAN

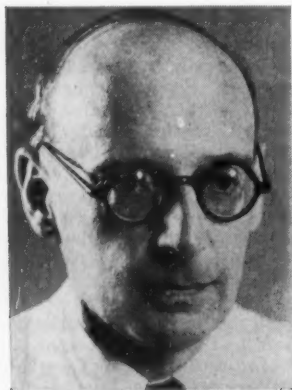
Tel-Aviv

SOME years ago, in the United States, I went to a concert of Jewish music. As I listened to Mendelssohn's Rondo Capriccio, I smiled at the thought of describing that piece as Jewish. Apparently, the name of Mendelssohn automatically indicated that the music must be considered Jewish, even though the composer no longer considered himself a Jew at the time that he composed it.

Remembering that anomaly, I began to wonder recently what the term "Israeli composer" signifies, so soon after the founding of the new Jewish state and, historically speaking, so soon after the return of the Jews to Israel. Does it mean a composer born in Israel? Does it mean a composer living in Israel, but creating music in the idiom he would have used if he had remained, let us say, in Germany? Or does it mean someone who is creating music with distinctive Israeli characteristics?

For practical purposes, we must use the simplest definition, because it is the most inclusive: An Israeli composer is a composer living and writing in Israel. Whether or not his music is Israeli music is quite another question. There are many composers in Israel today; yet the music that can most truly be called Israeli music is the folk music that is slowly developing—the tunes the children sing and the melodies heard at festivals—and, in many cases, the composers of this music are unknown. Listening to these tunes, one can trace the origin of many of the inhabitants of Israel. Some tunes are reminiscent of Russian folk music, while in others the Oriental strains of Arab music are apparent.

SOME of the composers of these folk tunes can be identified. Yoel Engel set to music many poems by the great Hebrew poet, Chaim Nachman Bialik. Other musicians who have sought to synthesize western and eastern strains and produce music with an Israeli flavor are Marc Lavry, Yedidya Gorochoff, Mordecai Zeira, Emanuel Pugatchov, Yehuda Sharett, Yitzhak Edel, and Yariv Esrahi—to mention only a few. Many of their songs have been arranged for chorus; and excellent choral



Paul Ben Haim, who was known in Germany as Paul Frankenburg



Ben Rothenberg
Erich-Walter Sternberg acknowledges the applause of an audience in Tel-Aviv after a performance by the Israel Philharmonic of one of his compositions

groups are being formed in many of the agricultural settlements in Israel as a result.

Some of these folk composers have also written larger works that express the atmosphere of the country effectively. Marc Lavry has attracted attention to his symphonic poem, *The Emek*, and his opera, *Dan, the Guard*. Other works of his are an oratorio, *The Song of Songs*; *Tragic Symphony* (a tribute to the heroes of the Warsaw ghetto); and a concert overture, *From Dan to Beersheba*. Yariv Esrahi has composed suites for orchestra and a set of variations for string quartet. Itzhak Edel has used ancient Jewish synagogical themes as a basis for some of his works, while his *Capriccio for Orchestra* is based on a Jewish dance theme. None of these compositions can be termed "modern" music, since their basis and manner of development are traditional. In works by other Israeli composers—among them Moshe Rapaport, Shalom Aharoni, Aviassaf Bernstein and Joachim Stutchevsky—the Russian-Jewish element is apparent, even though the inspiration for their works may have come from the atmosphere of their adopted country.

Joseph Kaminski, of Russian-Polish origin, a violinist in the Israel Philharmonic, has contributed works for orchestra and string quartet. *Ha Aliyah* (Immigration) is a series of variations on a Hanukkah melody, each of which characterizes the nations of the world in which Jews have lived before migrating to Israel. The work concludes with a setting of the ancient Zion Hymn, by Yehuda Halévy.

The name of Max Brod has many connotations—as poet, critic, novelist, and biographer of Franz Kafka. In addition, he claims the title of composer. His dances for piano and orchestra, violin sonata, and Hebrew Requiem (in memory of his wife) show a combination of his European memories and his interest in the oriental character of Israeli music.

SINCE women play an important role in the economic and political life of Israel, it is not surprising to find a woman among

the leading composers. Vardina Schlonsky has several symphonic works to her credit. Her consciousness of the historical element in Israeli music is shown in her symphonic poem, the three movements of which are entitled *Jeremiah*, *David*, and *Heroic March*.

Paul Hindemith has exerted a strong influence on at least one Israeli composer, Heinrich Jacoby, who has written symphonic and chamber works. Even while he was on active duty in the Israeli army, Jacoby found time to compose songs and an interesting work for small orchestra, *David Had a Lyre*.

Much of Joseph Gruenthal's music is suggested by Biblical themes. The *Exodus from Egypt* and the miraculous crossing of the Red Sea inspired his symphonic poem, *Exodus*, in which a Biblical spirit is present not only in the music itself but in the passages of actual Biblical text that are sung by a baritone soloist. A symphonic cantata by Gruenthal, based on a Maccabean story, is scored for piano, solo voices, chorus, and orchestra.

Karl Salomon, musical director of Kol Yisrael, the state broadcasting station, has contributed much to Israel's music, both by his service in bringing to the radio public the best musical literature from all over the world and by his own compositions. Some of his orchestral works are based on Israeli folk tunes; another is a suite of Greek dances. It is characteristic of Salomon's works, as of Gruenthal's and Jacoby's, that though their inspiration may be historical or traditional, their main interest lies in form; and their style is the contemporary style of Western European music.

ISRAEL'S two leading symphonic composers are Erich-Walter Sternberg and Paul Frankenburg (now known by the Hebrew name Ben Haim). Both were well known in German musical circles before coming to Palestine. Jewish themes predominate in such works by Sternberg as *Joseph* and his *Brethren* and *The Twelve Tribes of Israel*. He has also

written many songs and chamber and choral works. His incidental music to the play *Amcha* preserves many Yiddish melodies, and captures the spirit of the now non-existent ghettos of Eastern Europe, but it can hardly be classified as either modern or Israeli.

Paul Ben Haim's music has a placid, pastoral quality, in which one senses the atmosphere of the landscape of Israel. In addition to two symphonies, Ben Haim has written fine chamber music; *Poem*, for violin and orchestra; a string concerto, and a piano concerto. His symphonies are very moving, although completely contrasting in mood, the first being dramatic and the second, pastoral.

Two Israeli works that have recently been heard abroad are the *Folk Symphony* and the *David Symphony* of M. Mahler-Kalkstein. These works are a definite departure from Mr. Kalkstein's earlier French style, for they express the oriental character of Israeli music, molded to classical forms. Another composer who has successfully injected oriental color into his compositions is Alexander Uriah Boscovich, whose most successful work of this type is an oboe concerto. Boscovich has also composed some of the most popular songs heard in Israel today.

At a concert of the Israel Philharmonic Orchestra a few weeks ago, the program included a viola concerto by the orchestra's first violist, Odeon Partos. It is based on Persian and Babylonian Psalms, and also uses the rhythm of the *Hora*, the folk dance of Israel. Other works by Partos include a choral fantasia and chamber music compositions.

Some of the finest Israeli music has been written by a composer who lived in Palestine for five years, but is now a resident of New York—Stefan Wolpe. Although he cannot be considered an Israeli composer, geographically speaking, the Palestinian and Biblical themes which still dominate his works give his music a real Israeli flavor. His choral works are widely sung by Israeli choruses, and his songs, generally, are outstanding. He has left his mark here, despite the brevity of his stay, in the works of his former students—Zvi Kaplan, Wolf Rosenberg, and Herbert Brun.

Another name familiar to musicians abroad as well as in Israel is that of Peter Gradenwitz, known primarily as a musicologist and as author of the book, *The Music of Israel*. Mr. Gradenwitz has contributed many admirable compositions for orchestra, as well as various smaller works. In a brief summary such as this, it is inevitable that there should be omissions, but a few words must be saved for Mordecai Starominsky, for his unusual *Sabbath Cantata*, written to Psalm texts and passages from the *Song of Songs*.

ALTHOUGH none of these composers can be considered old—the oldest is about fifty, and the average age about forty—they

(Continued on page 97)

Sweden: Modernism Versus Traditions

By INGRID SANDBERG

Stockholm

THE annual performance of Wagner's Ring cycle is always eagerly awaited in Stockholm. This year's productions were even more important than usual, because several new singers assumed leading roles, William Wymetal restudied the staging, and Nils Grevillius returned to conduct, after many years away from this assignment. The cycle was presented, during the first two weeks in December, to sold-out houses in the Royal Opera. Although several weak spots were noticeable, the strong points were numerous, and decisive in the over-all success of the undertaking.

Among the peaks of achievement were Set Svanholm's Siegmund and Siegfried, already well known but increased in lyrical beauty, particularly in the Spring Song and love duet in the first act of *Die Walküre*. Birgit Nilsson's Sieglinde in *Die Walküre*, and her Brünnhilde in Siegfried, her first Wagnerian parts since earlier appearances as Senta and Venus, surprised even those who had begun to believe that Wagner might be the chosen repertoire for her. Her voice had a rich, living beauty, and its expression was intense, even in the softest pianissimo. Her portrayal of delicate shades of emotion was sincere and moving; even if her performances are not completely polished, the genuineness of her approach cannot be gainsaid.

Another pleasant surprise was Margareta Bergström's Fricka, which was an unexpectedly interesting characterization in both *Das Rheingold* and *Die Walküre*. Hitherto, she has not seemed to possess great authority; but suddenly she assumed it, and her majestic bearing matched the remarkable development of her fine, young voice. Both Miss Nilsson and Miss Bergström benefitted from Mr. Wymetal's quiet and resolute manner in handling his singers. Except for such personal direction, he made relatively few alterations in Harald André's earlier staging, but each change in detail was an improvement—as, for example, the impressive lighting of the Valkyrie rock at the beginning of the third act in *Die Walküre*, and the stunning effect of the fire at the end of the scene.

Brita Hertzberg, who has for years been the beloved Sieglinde of this country, dared to abandon lyricism for heroics, singing Brünnhilde in *Die Walküre* and *Götterdämmerung*. To her credit, it must be said that, except for the battle cry, she was more effective vocally than we had expected. But her conception of Brünnhilde as a respectable human girl, devoted to Papa Wotan, was wrong from beginning to end.

MR. Grevillius' conducting of *Das Rheingold* and *Die Walküre* was romantic, much too much so for present-day ears. The frequent slow tempos became irritating, particularly in the narratives. And



William Wymetal, Stockholm Opera stage director, consults Joel Berglund, former Metropolitan baritone who is now general manager of the Swedish company

when Fricka, breathless, began to scold her husband, singing, "Wherever in the mountains you try to hide, I will find you," she was bogged down in the tempo of a solemn oratorio. On the other hand, there was a breath-taking brightness and clearness in many portions, particularly in the entire third act of *Die Walküre*.

Herbert Sandberg conducted Siegfried and *Götterdämmerung*, skillfully for the most part. But although we are used to several cuts in these works, it seemed inexcusable to omit Brünnhilde's awakening in the last act of Siegfried. After Siegfried's kiss, Brünnhilde, without transition, raised herself with the exclamation, "Heil dir, Sonne"—leaving the ignorant to wonder if she was addressing Siegfried.

Sigurd Björling sang Wotan and the Wanderer sonorously and expressively, but he was unfortunately costumed as Wotan, and was not convincing in appearance as the ruler of the gods. Leon Björker's Hunding and Hagen were good characterizations, and well sung. Gösta Björling sang Mime in Siegfried for the first time, and proved to be dramatically forceful and musically flawless. Alberich had a convincing interpreter in Anders Mäslund; and as Freia and Froh, the fresh young voice of Anna-Greta Söderholm and Karl-Olof Johansson were heard at the Royal Opera for the first time.

In *Götterdämmerung*, Brita Hertzberg was again Brünnhilde, and the faults and virtues of her earlier performance again obtained. Eva Gustavson, who made her debut earlier this season as Carmen, sang Waltraute. Her big voice, somewhat shapeless and seemingly hard to handle, revealed occasional bright tones, but these too soon disappeared in a muddy kind of production. Guttrune and Gunther were sung, as in previous



Issay Dobrowen, the conductor, gives instructions to members of the cast of the revival of Tchaikovsky's *Pique Dame*—Isa Quensel and Einar Beyron

seasons, by Inez Köhler and Georg Svedenbrant. Mr. Svanholm added new facets to his portrayal of Siegfried. His toast to the absent Brünnhilde was one of the most inspired achievements we have witnessed on the operatic stage.

OUTSTANDING novelties of the last part of the fall season were Issay Dobrowen's production of Tchaikovsky's *Pique Dame*, and the introduction of the new ballet master of the Stockholm Opera, Anthony Tudor. Mr. Dobrowen, as is his custom, took charge of both the stage and the pit, and succeeded on both counts. Among the laudable accomplishments were Isa Quensel's death scene, as the Countess; Einar Beyron's fascinating impersonation of the unbalanced Hermann; and Birgit Nilsson's exquisite singing as Lisa. Hugo Hasslo was Prince Jeletsky, and Sigurd Björling was Tomsy. Gustav Oláh, of the Budapest Opera, designed the costumes and settings, and Julian Algo was the choreographer.

Mr. Tudor successfully introduced himself, on Nov. 17, with two of his ballets—*Jardin aux Lilas*, to music by Chausson; and *Gala Performance*, to music by Prokofiev. Sixten Ehrling conducted. New training, new style, and a refreshed spirit were obvious results of Mr. Tudor's influence. The contrasting moods of the two works, one sentimental and the other satirical, were well brought out, and the audience responded with equal warmth to each. Ellen Rasch and Willy Sandberg danced in *Jardin aux Lilas*; in *Gala Performance*, Miss Rasch, Gun Skoogberg, and Björn Holmgren were leading dancers.

Other interesting performances at the Stockholm Opera included a performance of *Madama Butterfly* in which Edith Olander-Björling, formerly of the Royal Opera

of Copenhagen, made her debut. She is the wife of Sigurd Björling. Her captivating performance was repeated three times, to sold-out houses. A newly staged *Tosca* brought Sigvard Berg's debut as Cavaradossi—he has sung Don José in Carman in Gothenburg—and Aake Collett's first *Scarpia*. Ruth Moberg sang *Tosca*.

Britten's *The Rape of Lucretia* was given two performances in Stockholm in November, by the Grand Theatre of Gothenburg, as the beginning of a planned exchange of programs between the two cities, at the instigation of Joel Berglund, general manager of the Stockholm Opera. The production, staged by Poul Kannerhoff, and conducted by Styrbjörn Lindedahl, won much praise. The Gothenburg theatre has since produced a ballet by Gunnar de Frumerie, the jolly *Johannesnatt*, reviewed earlier in these pages. The choreography was by Ivo Cramer.

FROM Dec. 14 to Feb. 1, contemporary music reigned in the Konserthörsen in Stockholm. At every concert a contemporary work was performed. Especially anticipated as Gösta Nystroem's magnificent *Sinfonia del Mare* heard earlier over the radio. Hilding Rosenberg's *Sinfonia Concertante*, and the *Partita* from the third part of his oratorio, *Joseph and His Brethren*, were well received, as were John Fernström's *Symphony No. 6*, Gunnar Ek's *Suite for Orchestra* and William Seymer's *Miniatures*.

Contemporary music in Sweden is a subject for pleasure or concern, depending on the point of view. Much music has been written by many serious composers. While the large part of it is for orchestra, younger composers have recently shown a preference for

(Continued on page 55)

Germany: Wanted—Fresh Theatre Works

By H. H. STUCKENSCHMIDT

Berlin

IT seems to be a characteristic of German postwar music that composers limit their activity almost entirely to orchestral and chamber works. Compared to the period between 1918 and 1933, the output of works for the musical stage is extremely small. In the four years since the collapse of the Nazi regime, hardly any new German operas of lasting interest have been produced in German theaters. There was, of course, Carl Orff's *Bernauerin*; but this is less an opera than a combination of drama and music, similar in means, if not in style, to Orff's experimental *Antigonæ*, which caused great discussion after its premiere in Salzburg last summer. Werner Egk brought out his *Circe* in Berlin last year, but it is not likely to remain in the repertoire of German theatres. Karl Amadeus Hartmann's *Simplizius Simplizissimus*, probably a more important work, performed first by Radio Munich and lately by the Cologne Opera (I was unable to hear either performance), was composed not after the war, but in the late 1930s. The most successful stage works in the brief postwar list are Boris Blacher's two little operas, *Die Flut* and *Nachtschwalbe*, short chamber works that have aroused some degree of interest on the part of the theatre managements and the public. But this interest has decreased now that the shortage of money tempts German opera managers to follow a safe course by presenting *Il Trovatore*, *La Bohème*, and, of course, *Tannhäuser*.

This is an alarming state of affairs—the more so because the situation in Italy is very much the same. Meanwhile, foreign works like Arthur Honegger's *Jeanne d'Arc au Bûcher* and Benjamin Britten's *Peter Grimes* have achieved enormous success in Germany, as in other countries. Apparently composers in France and England have more confidence in the future of opera than those in Germany and Italy; England in

particular produces an impressive number of musical stage works, although the supply of English operatic theatres is very limited.

Despite the lack of activity on the part of composers, Germany has reopened more than eighty opera houses since the end of the war. Many of them, however, are suffering now from the financial results of the currency reform in June, 1948. A frequent topic of discussion just now is the question of whether public subsidies ought to be given to theatres while scientific institutions like those engaged in cancer research are left penniless.

THE auguries for ballet, however, are excellent. Nearly every German opera house supports a ballet, in many instances an artistically ambitious one. This fall a new chamber ballet was founded at the Deutsche Theater at Constance; it is planned as an independent travelling company of young dancers, with a repertoire of *avant-garde* pieces. It is free from all operatic duties, since the Deutsche Theater houses a legitimate theatre and not an opera company. The musical adviser and conductor of the group is 24-year-old Hans-Werner Henze, one of the most talented young German composers. His *Wundertheater*, a synthesis of drama, dance, and music, had a successful premiere at Heidelberg, and will be given at the Berlin Städtische Oper in 1950.

A few weeks after the successful Städtische Oper premiere of Werner Egk's ballet, *Abraxas*, the Staatsoper gave the first performance of a new ballet, *Don Quixote*, with choreography by Tatjana Gsovsky and music by Leo Spies. In five characteristic scenes drawn from Cervantes' story, the plot involves *Don Quixote*, *Sancho Panza*, *Dulcinea*, and an interpolated character—the White Demon, who first appears as manager of the country circus at which *Quixote* kills a cardboard dragon that threatens *Dulcinea*. The White Demon reappears at every critical moment in the hero's life. In the second scene, *Quixote* tries to dance and fight with pieces of laundry waving in the air; in the third, he intrudes upon the ducal court, and is mystified by masks; in the fourth, he frees three robbers from the gallows; and in the last, he fights against the windmills, which finally kill him. Spies' score is genuine dance music in the Tchaikovsky tradition, sometimes influenced by Weill, Ravel, and Stravinsky, and yet personal in its idiom. The music reveals a strong and rare gift for suggestive melody and brilliant skill in orchestration. There is a particularly beautiful little C major oboe melody in the second act.

Miss Gsovsky's choreography and Paul Streckers' fantastic décor together constitute one of the best achievements now to be seen on the German ballet stage. After the sweet and unsophisticated staging of Tchaikovsky's *Sleeping Beauty*, in which the fascinating *Natascha Trofimova* achieved tremendous success, and after the problematic

performance of Beethoven's *Prometheus*, with Ilse Schulz, Gert Reinhold, and Michael Piel, *Don Quixote* is a refreshing attempt to find new choreographic ideas. *Dulcinea* is danced by a sixteen-year-old girl of amazing virtuosity and charm—Maria Fris, a pupil of Miss Gsovsky. Werner Höllein's *Don Quixote* is the visualization of a Gustave Doré drawing. Michael Piel is a deft and comic *Sancho*. Splendid technique is displayed in smaller roles by Giselle Vesco, Rainer Kochermann, and, in a long *pas de deux*, Denise Laumer and Peter van Dyk. Spies himself conducted *Don Quixote* at the Staatsoper, and the premiere won great acclaim.

THE Berlin Staatsoper continues to enlarge its repertoire by adding such unusual works as Gottfried von Einem's *Dantons Tod* and Richard Strauss' first version of *Ariadne auf Naxos*. In its original form, the Strauss opera includes the Molière play, *Le Bourgeois Gentilhomme*. The cast included Rita Streich, a charming if small-voiced *Zerbinetta*; Paula Buchner, as *Ariadne*; and, in the Molière play, Ernst Legal, manager of the Staatsoper, as *Jourdain*. Both the performance and the whole conception of combined drama and opera proved to be of doubtful value.

The performance of Gottfried von Einem's *Dantons Tod* was a more distinctive achievement. In the opera, first given at Salzburg in 1947, Von Einem portrays the dramatic Georg Büchner characters of the original play (whose 21 scenes have been reduced to six) with stupendous orchestral technique. His treatment of the voices is somewhat uncouth, however, and is more felicitous in the choral scenes than in the solos and smaller ensembles. The best features of the opera are the orchestral interludes, particularly the interlude in the second scene, with its brilliantly fluttering clarinet solo. Hans Reinmar sang *Danton* in the Staatsoper performances, achieving brutal, impressive power in the tribunal scene. The performance was conducted by Leopold Ludwig and staged by Werner Kelch. The décor was designed by Paul Strecker.

THE return of Leo Blech was a major event in Berlin. Mr. Blech directed a newly staged production of *Carmen* at the Städtische Oper, and the packed house thundered with applause when the small, white-haired, but youthfully energetic 79-year-old conductor appeared in the pit. Mr. Blech suffered a strange fate in the Hitler Reich. Although he was Jewish, he was protected by Herman Göring, then sponsor of the Staatsoper, until 1936. In that year he fled to Riga, where he was captured and taken to the Ghetto when the town was occupied by German troops. Through the intervention of Heinz Tietjen, then general intendant of the Prussian State Theaters, and now manager of the Städtische Oper, he was freed and brought to Stockholm, where he has lived until now.



Frost

Joseph Keilberth, gifted German born conductor of the Berlin Staatsoper

Mr. Blech's reading of *Carmen* was as temperamental, lively, and clear as ever. Nothing had become mere routine, despite the 700 *Carmen* performances he has conducted in his lifetime. But except for Mr. Blech's musicianship, the production seemed dusty and worn. The décor was copied from designs by Panos Aravantinos, the Greek scene designer of the State Opera who died fifteen years ago. The stage direction, attributed to Mr. Blech, reached its climax in a splendid ballet in the last act; at the close of the ballet, the scene changed (as it does at the New York City Center), and the final duet of *Carmen* and *Don José* was sung in Escamillo's dressing-room.

The role of *Carmen* was sung by Margarethe Klose, a contralto whose voice was beautiful, particularly in the card scene, but who was physically the anti-type of the demonic gypsy girl. The difference between her performance and that of Dusolina Giannini—who sang the part as a guest artist, in remarkably good German, a fortnight later—was

(Continued on page 50)



Schirner

Hans Reinmar in the title role of Von Einem's *Dantons Tod* at the Staatsoper



Pisarek

Ernst Legal as *Jourdain* in the original version of Strauss' *Ariadne auf Naxos*



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Melbourne Sun, May 17, 1949

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New York Times, December 16, 1949

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N. Y. World Telegram,
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CECILIA HANSEN

THE NEW YORK TIMES
FRIDAY, OCTOBER 21, 1949.

AUDIENCE GREETED HANSEN PROGRAM

Danish Violinist, Away for Two
Decades, Welcomed on Her
Return at Town Hall

A distinguished violin recital was presented in Town Hall last night by Cecilia Hansen, a handsome Danish artist who has not been heard here for more than twenty years. That the memory of her playing was still alive was testified by the warm greeting given her by a largely professional audience.

Mme. Hansen is not one of your slick fiddlers, and so much the better, for the impression she left was one of rich and undiluted musicality. Nor is she a performer in the grand manner, for the difference between her loud and soft tones was largely between an effect of caressing intimacy and broad confidence.

The serene melodies and graceful rhythms of Locatelli's Sonata da Camera made it an excellent choice to open the program. The sonata immediately established the sense of elegance that persisted throughout the evening. The delicately modeled phrases, the buoyant lilt were evidence of the performer's incomparable bow arm.

Paganini's one-movement Concerto in D major received a reading of rare communicativeness. Mme. Hansen had the requisite technique, but refrained from pyrotechnics, and the result was surprisingly attractive. Stravinsky's Divertimento, an arrangement of parts of his "Baiser de la fée," was a sympathetic work for her, with its cool melodies lovingly stated and its motor-staccatos emerging effortlessly.

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STOCKHOLM — SVENSKA DAGBLADET

"A great Artist"

November 7th, 1948

THE INTERNATIONAL LITERARY EXCHANGE

IT WAS INDEED A SOUL-STIRRING PERFORMANCE.

Basanta Koomar Roy November 7th, 1948

STOCKHOLM — AFTONBLADET

GLORIOUS VIOLIN RECITAL - HOW IS IT POSSIBLE TO MASTER ONE'S INSTRUMENT SO COMPLETELY, to be so fully absorbed in one's work with heart and soul — TECHNICALLY PERFECT TO THE DEGREE OF MASTERSHIP which is usually labelled "international class". And yet, ALL THE TIME IT IS MUSIC WHICH TALKS AND SINGS. Teddy Nyblom November 7th, 1948

STOCKHOLM — MORGON-TIDNINGEN

BACH'S WORK MADE, perhaps, THE GREATEST IMPRESSION and, next to it, BEETHOVEN'S SONATA, IN AN EXTRAORDINARY PERFORMANCE. The last movement WAS PERFORMED AS ONE SELDOM HEARS IT. November 7th, 1948

STOCKHOLMS-TIDNINGEN

Even stronger, however, was the impression we received by the KREUTZER SONATA, WHICH WAS QUITE UNIQUE IN ITS MAGNIFICENT PERFORMANCE. November 7th, 1948

NEW YORK
HERALD TRIBUNE
OCTOBER 21, 1949

CONCERT AND RECITAL

By Jerome D. Bohm
Cecilia Hansen, Violinist

CECILIA HANSEN, violinist, recital in Town Hall last night. Accompanist, David Skinner
The program:
Sonata da Camera.....Locatelli
Partita, E major, violin alone.....Bach
Sonata, Op. 47, A major.....Beethoven
Concerto, D major.....Paganini
Divertimento.....Stravinsky

After an absence from this country of more than two decades, Cecilia Hansen returned to Town Hall last night, a mature artist whose violin playing is truly patrician in its attributes. Throughout her long, exacting program, she revealed musical and technical attainments of the highest order, blending rare stylistic distinction with poised mastery of her instrument.

Miss Hansen's tone is not a large or a sensuous one; she avoided excessive vibrato effects, even in the Paganini Concerto. She aims rather for the utmost purity of sound, and this objective was, excepting for unimportant lapses in intonation here and there, achieved. Miss Hansen also commands an exceptionally varied dynamic gamut and her pianissimo playing was of exquisite delicacy. No less extraordinary is her sense of rhythm. Her bow arm is powerfully directed, and the quick movements of the Locatelli Sonata, the Gavotte en Rondeau, Bourrée and Gigue of the Bach Partita were traversed with a buoyancy which was utterly captivating, while the Minuets of the latter work had an equally entrancing charm.

Profound understanding of Beethoven's ideas pervaded her discourse of the "Kreutzer" Sonata, in which the contrasting moods of the variations and the humor of the finale were tellingly revealed. Had Miss Hansen had the benefit of a less labored, pedestrian account of the piano part her interpretation of this work would have been far more effective.

It is rare to hear Paganini's D-major Concerto approached as Miss Hansen approached it from the purely musical aspect. Although her technique is fully equal to coping with its many intricacies, she chose to stress the melodic contents of the work rather than its opportunities for exploiting mere virtuosity. She imbued the cantilena passages with an innate musicality and sensitivity which made them sound nothing short of ravishing.

The late hour unfortunately prevented this listener from hearing more than the first movement of Stravinsky's Divertimento, but it was enough to prove that Miss Hansen is as much at home in contemporary music as she is in the compositions of the classic and romantic periods.

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OLIN DOWNES, NEW YORK TIMES

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The New York Times

OCTOBER 18, 1949.

SHERIDAN SCORES IN CHOPIN RECITAL

1,500 in Town Hall as Pianist
Interprets Sonata, Preludes
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An audience of 1,500 filled Town Hall last night to hear Frank Sheridan lay his particular laurel at the feet of Chopin.

The pianist's tribute took the form of his most wonderful playing in which he gave the fruits of a lifetime's devotion to music.

to the piano and to the composer who wrote so marvelously for his chosen instrument.

The opening notes of the G-minor Ballade were significant. They revealed that the pianist was at one with his chosen master. They clearly came from a man who had been communing with the composer in solitary vigil. And so it continued all evening. The pianist was strangely withdrawn from the audience, but always he was alive to the spell of Chopin's personality.

One was aware of Mr. Sheridan's superb technique, the chime-like ringing quality of his tone, his penetrating intelligence, his emotional insight and his uncanny power to hold sounds in the ear so that contrasts were astonishing in their changes of mood and color. But one's awareness of these things was only oblique. It was what the music was saying that one really heard.

The E-flat minor Sonata was the major work of the first half of the program. And Mr. Sheridan seemed to make Chopin stand forth so clearly that it was as though the composer himself was speaking. To one listener this is what the composer seemed to be saying about his sonata.

"This is my life. I was torn by turbulent passions such as these, and often I was haunted by the galloping of ominous horsemen. But always there was the sense of beauty to console me, even if sometimes it seemed almost too sharp to bear—and sometimes too fleeting."

"Since a man's nature is revealed most clearly after his death, I have written my own funeral march. It includes a wistful melody, for such melodies were so much part of me it could not be otherwise. And if perhaps you are puzzled by the final presto, remember life itself is essentially strange. Mysterious winds that blow out of eternity will blow forever. I cannot fully explain them, but this, as nearly as I can tell you, is how they sound to me."

If that is too personal an interpretation, the same voice seemed to be saying the same thing in all the other works, including the complete set of the twenty-four preludes of Op. 28. And it was because Chopin seemed so truly present that the recital was so moving. Felicities of phrasing, unexpected revelations in familiar passages, feats of strength—these were incidental. Chiefly one felt grateful to a pianist who had both the skill and the knowledge to reveal a great composer so fully.

R. P.

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N. Y. Herald Tribune
and in 1949

Frank Sheridan

New York Journal-American, October 18, 1949

Sheridan Gives Brilliant Recital

By MILES KASTENDIECK

Three pianists commemorated Chopin's death a 100 years ago yesterday by giving recitals last night. Horowitz played at Hunter College, Rubinstein at the Metropolitan Opera House, and Frank Sheridan in Town Hall.

I chose to hear Sheridan, anticipating a thoroughly musical experience. His recital was just that. I heard Chopin played by Sheridan rather than Sheridan playing Chopin.

The atmosphere that he created had a special kind of in-

timacy: Chopin's personal art reached out and embraced the audience. Such sensitive interpretation achieved the level of the finest artistry.

Sheridan has grown wonderfully. He has perhaps never played as well as he did last night. This was beautiful pianism and beautiful Chopin. His performances revealed a lovely singing tone, a disarming simplicity, and a deep sincerity. He played as one inspired by music he loved.

The recital began with the G Minor Ballade and Four Mazurkas.

It flowered out in the simple eloquence of the B Flat Minor Sonata. It sustained an exceptional performance of the 24 preludes each of which emerged

as the gem it is.

It closed with strikingly musical interpretations of the E Major Nocturne, Opus 62, No. 2, and the B Minor Scherzo. The audience broke out into ovations after the sonata, the preludes, and the scherzo.

It is not easy to bring a note of individuality and of freshness into playing Chopin. Yet Sheridan did especially in the preludes. They were played with unusually keen appreciation of tonal hues as a means of communicative expression.

After this display of mastery Sheridan surely qualifies as an American pianist of whom we may be very proud. His poetic insight illumined Chopin and kindled a warm satisfaction in his audience.

Mr. Sheridan's consistent mastery has brought rich praise from New York's leading critics. His sparkling performances have endeared him to capacity audiences who thrill to his art. Music lovers in your city deserve to hear him.

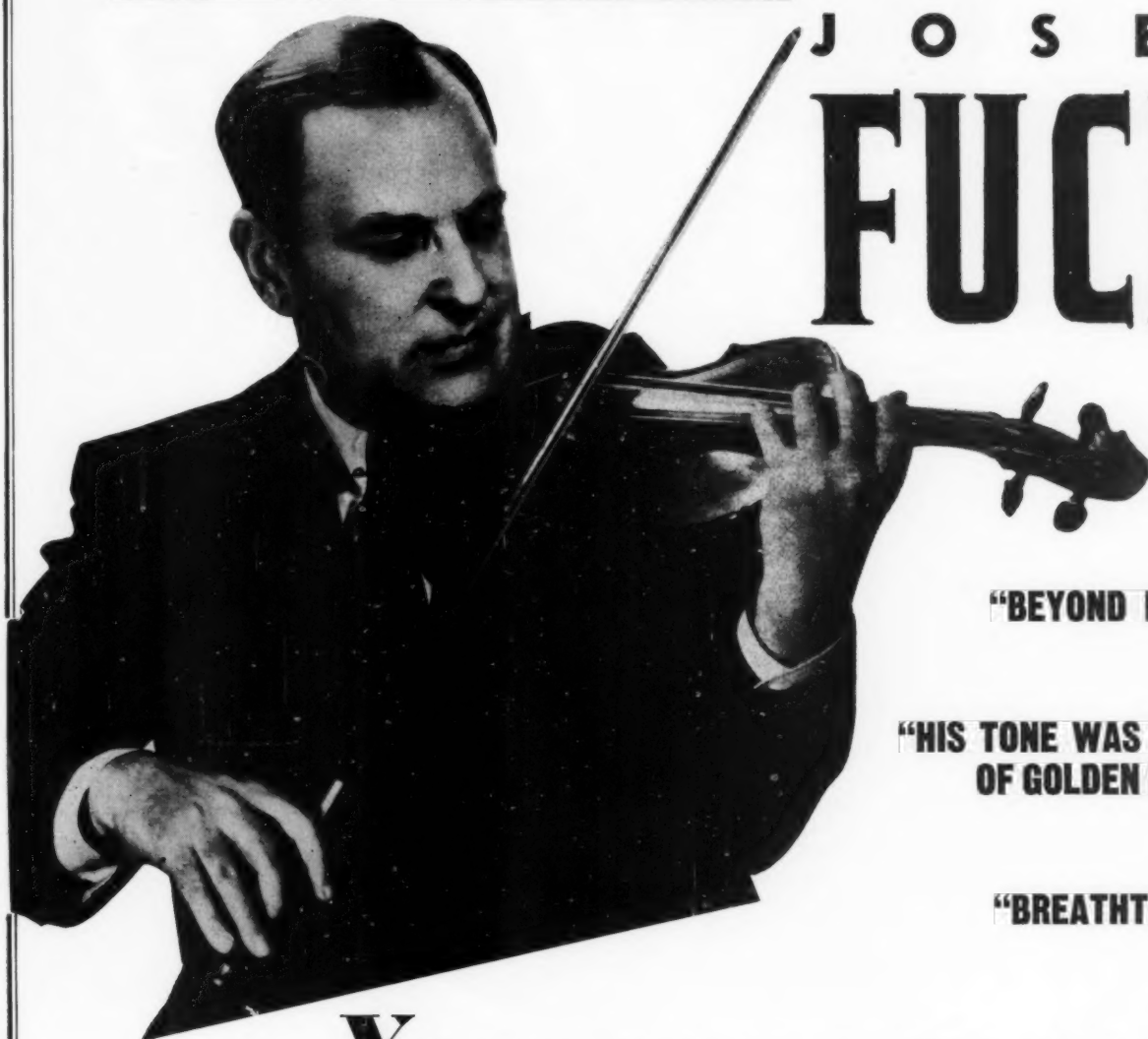
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—Virgil Thomson, *New York Herald Tribune*, March 8, 1949



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New York Times

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CLEVELAND PLAIN DEALER
DECEMBER 5, 1949

The large audience gave breathless attention to the beautifully controlled piano playing of Eunice Podis as she presented her major undertaking, the Chopin Concerto in E minor, Op. 11, No. 1, with the orchestra. Her tones were fluent and caressing, and she gave her music a lovely pianissimo quality at times, shaded with grace and perfection. There was a thrilling excitement about the final movement, Ronde Vivace, which brought forth waves of enthusiastic applause and a feeling of emotional affinity.

HOUSTON CHRONICLE
NOVEMBER 6, 1949

Podis, recognized among the better young pianists of the nation, can summon the power she needs for her bravura selections but at no moment does she lose an appealing feminine touch—and the delicacy of her Chopin was impressive.

BOSTON HERALD
NOV. 9, 1949

Miss Podis must be ranked one of our most musically informed young women pianists. She has a wonderful ear for inner voices, for the location of cadence, for the most sensitive fingers are beautifully phrasing. Her pedals are beautifully; she has a command of melodic shading; her rhythmic sense is flexible but just; she articulates every note and, most of all, she has musical imagination and a fine sense of style.

NEW YORK HERALD TRIBUNE
OCTOBER 14, 1949

Eunice Podis, Pianist
Eunice Podis, one of our accomplished young pianists, gave a recital in Town Hall last night and made it quite clear that she is continuing to satisfy that she is ences with the high standards they have come to expect from her.

CHICAGO SUN-TIMES
NOVEMBER 29, 1949

Miss Podis not only has all the makings of a virtuoso technique, but she also is blessed with an innate musical sense enabling her to make the slightest phrase meaningful.

CLEVELAND PLAIN DEALER
OCTOBER 5, 1949

To have the desire to pour one's soul into music is one thing. To possess a disciplined mechanism for doing it is another. When one has both the physical control and the ability to give oneself unreservedly to the result melts all barriers and makes it impossible to predict to what heights such a person may rise. These were thoughts evoked by Miss Podis' playing, which for taste, precision, tone, finish and sheer concentration of character was about as fine as I have heard from the fingers of any woman pianist.

Eunice PODIS



*This Young and Brilliant
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Musical Demands of the
Critics and Audiences
Throughout the Country*

THE NEW YORK TIMES
OCTOBER 14, 1949.

MISS PODIS GIVES 3D RECITAL HERE

*Cleveland Pianist Performs
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Eunice Podis, young pianist from Cleveland, gave her third New York recital last night at Town Hall. Unfailing good taste and innate musicality were evinced in her performances, which also could be commended for their technical cleanliness and careful attention to phrasing, pedaling and other details. Because of these assets, her playing held greater promise than that of so many youthful artists who achieve more brilliance, but are less secure in their control of the keyboard.

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LAMOUREUX ORCHESTRA (Paris)

(Mozart B flat major, K 450)

DANISH STATE RADIO SYMPHONY

(Bartok 2nd Concerto)

LOS ANGELES PHILHARMONIC

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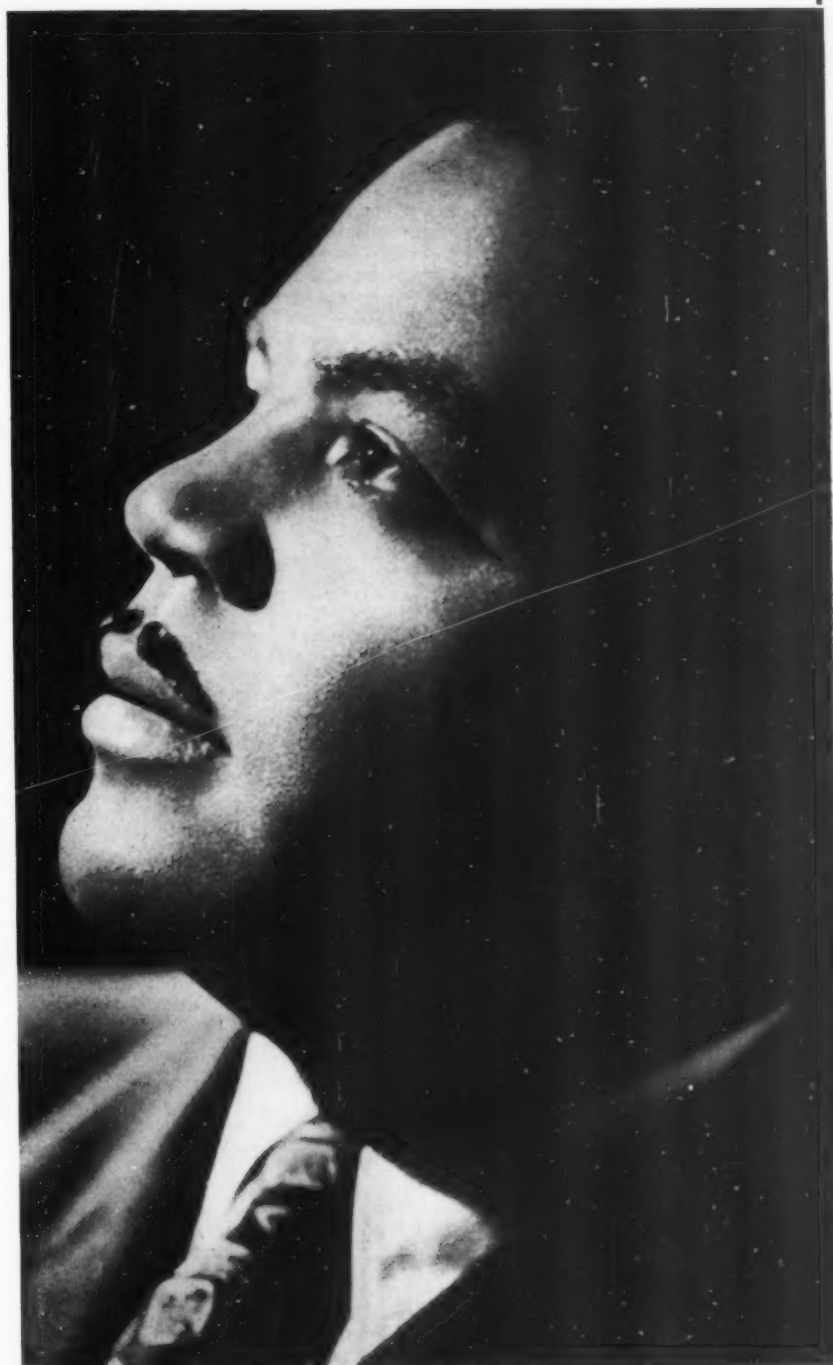
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England: Healthy Security And Vigor

By EDWARD LOCKSPEISER

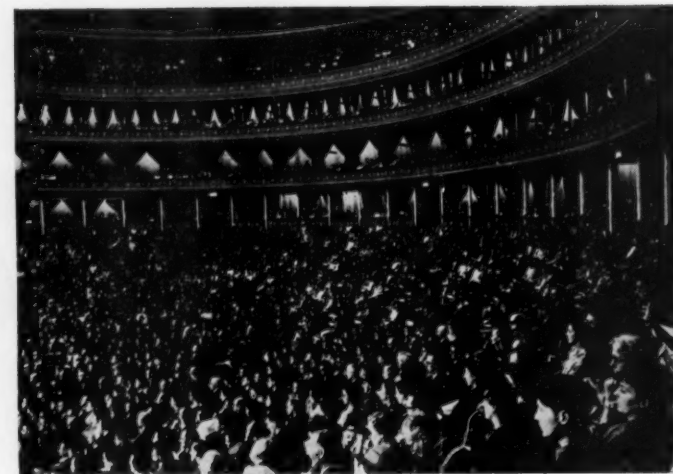
London

ONE of the salient features of musical life in Britain since the end of the war, as visitors from abroad agree, is its healthy security and vigor. With this security comes a degree of adventurousness that was hardly possible in the less stable era of the 1920s and 1930s. In those days, the meager material sponsorship of music was provided largely by private services, with the result that most musical organizations, including the important orchestral and operatic ventures, led a most precarious existence, and suffered a falling-off of standards. England then enjoyed neither the state sponsorship of orchestras and opera companies that was common in other European countries nor the blessings of the munificent private sponsorship that has enabled musical life to flourish in the United States. Today, whatever may be the strictures of planned economy in the social spheres, there can be no doubt that the public funds now placed at the disposal of British musical enterprises have not merely saved our musical life from disaster, but have given it a new and invigorating impetus.

The economic aspect of English musical activity is worth dwelling on for a moment, if only because few American musicians visiting England or reading of musical activities in this country are aware of the underlying organization of the new scene. In the foreground of the picture is the radio, in which the BBC, by public consent, holds a monopoly throughout the entire country. The BBC derives its funds from its listeners, who pay a yearly license fee of one pound. Programs are broadcast continuously on three wave-lengths—the Light, the Home, and the Third—throughout the country, and there are additional wave-lengths in the various provincial regions. Under this system, which prevails in various forms in most European countries, there are no commercially sponsored programs. Lectures, drama, features, and news, as well as music, constitute the broadcast service, which is designed to meet the widely different cultural and educational needs of the entire public. The BBC thus attempts to be an integral part of British social and cultural life; and its stimulus to musical life, in its reflection and encouragement of the manifold trends of music, can hardly be measured.

THE music department of the BBC acts in consultation with the planners of the broadcast services to supply a wide variety of musical programs, provided both by the musical resources of the BBC itself and by outside organizations. Moreover, since the administration of the BBC is independent of political change, the possibility of employing musicians on a permanent basis represents a state of affairs approaching an ideal of security.

Among the BBC's permanent



A view of Albert Hall during one of the famous Promenade Concerts

musical institutions are two orchestras in London (the BBC Symphony and the Opera Orchestra) and subsidiary orchestras in Manchester and Glasgow. Regular public concerts are relayed from concert halls in London, and occasionally in the provinces, by the BBC, which is also responsible for the management of the popular Promenade Concerts, given nightly over a period of two months during the summer, in co-operation with the London Symphony and the London Philharmonic.

As an example of the musical fare which the BBC is thus able

to offer, I will set down the musical programs of a sample week (Dec. 18 to 24, 1949) on a single wave-length, the Third Programme, broadcast daily from 6:00 p.m. to midnight. All programs are "live" broadcasts by artists or orchestras in the studio, unless otherwise indicated.

Sunday

6:00-6:30... Recital of songs by Beethoven.

7:00-8:00... Bloch's String Quartet No. 1 (part of a series of six recitals by the Griller String Quartet).

8:20-9:40... Works by Haydn and

Bartók; Royal Philharmonic, Paul Sacher conducting.
10:30-11:05... Early English Carols; Schola Polyphonica.
11:25-12:00... Liszt-Busoni program played by Louis Kentner.

Monday

6:00-6:20... Prokofiev's Romeo and Juliet Suite; Belgian Radio Orchestra (recording made by the Belgian Radio).

6:40-7:10... Greek folk songs (part of a series of three recitals by Arda Mandikian).

8:05-10:55... Cimarosa's The Secret Marriage, conducted by Stanford Robinson, head of the Opera Section of the BBC Music Department.

11:10-11:50... A recording of a Schubert trio.

Tuesday

6:00-6:25... Byrd's Mass for Three Voices; Brompton Oratory Choir.

6:40-7:10... Kodály's Folszallot a Páva; BBC Scottish Orchestra, conducted by the composer.

8:00-8:25... Fauré's song cycle, La Bonne Chanson; Frans Vroons, tenor.

8:45-10:05... Repetition of Sunday's Haydn-Bartók program.

10:35-11:05... Respighi's Piano and Violin Sonata.

11:35-12:00... Schumann program; Clara Haskil, pianist (recording made at the Strasbourg Festival).

Wednesday

6:20-8:00... Purcell program;

Boyd Neel Orchestra, Constant

(Continued on page 46)

Scotland: Arts Council Aids Growth

By LESLIE GREENLEES

Edinburgh

MUSICAL life in Scotland develops steadily. Its growth is stimulated by the government aid given by the Arts Council, which provides concerts outside the larger centers, and by the Edinburgh Festival, which enhances Scots musical prestige abroad.

Nearest to the hearts of the Scottish people lie the choirs, Gaelic and English—upholders of tradition, staunch in their loyalty to a tradition, whether that of folk song, oratorio, or the endearing if sometimes trifling repertory of the far-famed Glasgow Orpheus Choir. Oratorio flourishes, and is produced on a grand scale by the century-old Glasgow Choral Union of Edinburgh, and by similar choirs in Dundee and Aberdeen, and throughout the country.

Nourishment for the country's growing appreciation of orchestral music is largely provided by two symphony orchestras domiciled in Glasgow—the Scottish Orchestra and the BBC Scottish Orchestra. The BBC orchestra makes valuable contributions to a pool of broadcasting orchestras. Its value would be enhanced by the formation of a co-operating choral society drawn from leading choirs. Its conductor is Ian Whyte, a native of Dunfermline, who is the composer of a symphony, a piano

concerto, and smaller works of considerable promise.

Scotland depends largely upon the Scottish Orchestra, however, for its orchestral music. During the past year the orchestra reached its highest level of achievement, under the dynamic baton of the Czech-born conductor, Walter Süsskind. The orchestra is handicapped, however, by the fact that its season is limited to six months, during which it plays twice weekly in Glasgow and once in Edinburgh, and tours throughout Scotland. It is supported by the Scottish Orchestra Club, whose membership of two thousand has headquarters in Glasgow. The manager of the orchestra is Joseph Barnes, who has guided its progress for 26 years. Promotion is handled by the Choral and Orchestral Union, and financing is supplied by the Arts Council, the various municipalities, and public and private guarantors.

THE most popular soloists in its concerts are pianists, and each winter many famous artists appear with the orchestra in Glasgow and Edinburgh. Particularly successful appearances this past year have been made by Claudio Arrau and by Vronsky and Babin. Gregor Piatigorsky gave a memorable performance of the Dvorak Cello Concerto. Otto Klemperer and Nicolai Malko appeared as guest conductors.

Despite the effort now being made to form a Scottish national orchestra with a twelve-month season, the Scottish Orchestra is likely to continue for some time in its present form. Scotland is not without distinction in the field of symphonic composition. Among the most active composers are Ian Whyte, Cedric Thorpe Davie, Eric Chisholm, and John McQuaid. Francis George Scott of Glasgow has no superior as a Scots song writer.

The 1949 Edinburgh Festival was an international triumph. Ernest Bloch's concerto for piano and orchestra was given its premiere, with Corinne Lacomblé as soloist and the composer conducting the BBC Scottish Orchestra. Other outstanding festival events were the recitals by Rudolf Serkin and the late Ginette Neveu.

Few artists from abroad have given concerts in Scotland in recent months, largely because of the devaluation of the pound. A great event of the 1949 season was the three-day visit to Glasgow, in May, of the Philadelphia Orchestra, conducted by Eugene Ormandy.

A number of Scots are members of Sir Thomas Beecham's Royal Philharmonic Orchestra, which has made plans to tour the United States in the fall of 1950. The concertmaster of the Philharmonic, David McCallum, of Glasgow, was formerly concertmaster of the Scottish Orchestra.

France: New Compositions Hold Center Stage in Paris

By EDMUND J. PENDLETON

Paris

THE First Symphony by Marcel Landowski, played for the first time late last season, has gained a popularity rare for a 24-minute orchestral work of serious intent. It has been performed in Cannes by Charles Bruck, in Dublin by Jean Fournet, repeated recently in Paris by the Pasdeloup Orchestra, and has been scheduled by Pierre Monteux in San Francisco. The first musician to pay his respects to Landowski's latest work was Albert Wolff, who took the pains to familiarize himself with the score and conduct the first performance from memory.

Now in his 35th year, Landowski pursued his university studies between wars, and attended classes in composition and orchestral conducting at the Paris Conservatoire. His teachers were Henri Busser, Philippe Gaubert, Charles Munch, and, privately, Pierre Monteux. His production is already far from negligible. He has written two short oratorios, a piano concerto, a cello concerto, an opera (not yet produced), a symphonic poem, suites, choral and chamber music, and film scores. He has had experience as a conductor, and is now the editor of the music page of the Paris weekly, *Opéra*.

The symphony is subtitled *Jean de la Peur*, and the title page carries a quotation from Luc Dietrich: "He who is so small as to conceive of no fear, will remain forever in the sheath of his littleness." The first movement, *Allegro moderato*, is accompanied by the lines, "Born of the mysteries of the world, FEAR rose and looked upon Jean." The *Allegretto scherzando* is headed, "And Jean thought to destroy Fear by abolishing the mysteries"; and the third, and last movement, *Adagio*, "But slowly another Fear rose, and this Fear looked at him from within."

FROM this literary argument, one might expect neo-Romantic program music on the order of Berlioz or Liszt. But those who heard the first performance without knowing the text can truthfully say that the literature is not essential. The music stands alone; but the moods of the three sections nevertheless coincide with the meaning of the subtitles.



Lipnitzki
Marcel Landowski, composer

An ostinato chromatic figure, enunciated by the piccolos and harp against a background of string harmonics, and a thematic descent of a solo clarinet open the *Allegro* in an atmosphere of unreality. A diatonic, happy-go-lucky melody, introduced by the violas (probably representing Jean's promenade through life), follows until it is interrupted by a spine-freezing crescendo, which brings a return to the first picture. An unquiet theme, gradually rising from the double-basses to a strident tutti, again disturbs the calm, and is treated contrapuntally. Throughout the development, the diatonic theme is in conflict with restless figuration, until, transformed, it ends the movement with a bassoon solo, *doloroso*. Opposition between man's carefree attitude and his anxiety about life's mysteries appears to form the emotional basis of the musical development.

The *Scherzo*, a voluntarily extra-dry and accentuated fugue, mostly in 5/4 time, is brilliant and rhythmically engaging. The initial major-seventh melodic figure is effectively used in the development; and intermittent episodes, built on fragments taken from the subject, provide variety without sacrificing verve and sparkle. The orchestration is clear and poignant. The pianissimo end seems to indicate that Jean did not quite win his victory over the mysteries.

The *Adagio* is built on a solemn theme, grave and determined, which begins softly in the lower registers, accompanied by the references to the chromatic figure of the opening *Allegro*, and rises steadily to a final climax.

No particular epithet applies precisely to Landowski's work; it is too personal to be classed in any of the current schools of procedure. One of his characteristics, however, is research in instrumentation—noticeable in both this symphony and in his symphonic poem, *Edina*. He is listened to with attention by all interested in contemporary music.

LIKE most French organists, who—generally excellent musicians—go modestly about their business, playing, teaching, and composing, Maurice Duruflé has won renown through the sheer merit of his work. Born at Louviers in 1903, he began his musical studies in the Rouen Cathedral Choir. Entering the Paris Conservatory at seventeen, he carried away first prizes in organ, harmony, accompaniment, fugue, and composition. At present he is the titular organist at Saint-Etienne-du-Mont, professor of harmony at the Paris Conservatoire, and substitute for Marcel Dupré in the conservatory organ class. Among his principal works are a number of fine organ compositions; a trio for flute, viola and piano; a *Scherzo*, and *Three Dances* for orchestra; and a *Requiem*, for soloists, chorus, organ and orchestra—all listed in the Durand catalogue.

Since Gabriel Fauré's unforgettable



Maurice Duruflé, organist and composer

Seeberger

table setting of the *Requiem* mass, French musicians have ceased to emphasize the dramatic terrors of damnation, so vividly painted by Berlioz and Verdi, but seek rather to lay the dead away with prayer, serenity, love, and hope. Duruflé's *Requiem* has already taken hold of the general public, as was apparent at the recent performance by the *Lamoureux Orchestra* in the *Salle Pleyel*. It is the result of an astoundingly successful compromise between musical styles 1,400 years apart; liturgical Gregorian chant and modern musical language here find a common medium. The counterpoint is supple and rich, the vocal writing smooth and expressive. In the *Kyrie*, canons in augmentation are admirably worked out, and sound perfectly natural. The three-part organum of the *Sanctus* is enveloped by a running orchestral accompaniment like a garland. The harmonizations are both sober and savory, eminently musical, and always in accord with linear development. The *Requiem*, together with the *Three Dances* and the *Scherzo*, makes one anticipate with pleasure Duruflé's forthcoming contributions.

ing the war with his *Psalm of the Captives*, to the text, "By the waters of Babylon." The piece won the *City of Paris Prize*. Martinon has many symphonic and chamber works to his credit, and is at work on an opera. His latest composition — *Sinfonietta*, for strings, piano and orchestra—was performed recently in Dublin, and also by the *Lamoureux Orchestra*, under Jean Fournet's direction, in the *Salle Pleyel*. The first movement is rhythmic, syncopated, and marked by contrasts of mood in the thematic material. Following a quiet, expressive second movement, a vigorous finale containing episodic dialogue between the piano, the solo violin, and the solo cello brings the work to a brilliant close. Martinon's style, much more than merely legitimate, is a continuation of the Ravel-Roussel school.

The contrapuntal preoccupation that gave birth to Darius Milhaud's *Octet*, comprising two string quartets (his fourteenth and fifteenth) to be played first separately and then together, takes one back to the experiments of the fif-

(Continued on page 46)

SOMETHING of an outsider in Paris musical circles, since he has not yet received the recognition his talent and achievements merit, Jean Martinon is a composer-conductor in his forties who has propagated his country's music abroad more than at home. As conductor of *Radio Eire* and of the *London Symphony*, as professor of composition at Dublin, and as guest conductor in most European capitals, he has won laurels that will eventually bring him back to France as a returning hero.

Formerly a violinist in the orchestra of the Paris Conservatoire, and a pupil of Albert Roussel, Martinon jumped to fame dur-



Jean Martinon, composer

Peru: Orchestral Development

By CARLOS RAYGADA

Lima

A MUSICIAN heretofore unknown to the Peruvian public, Walter Giesekeing made his first visit to this country during the season just past. Mr. Giesekeing's two recitals and his solo appearance with the National Symphony, in the largest theatre in the city, were completely sold out, at the highest prices ever charged in Lima for musical events. Despite some political opposition, the pianist was received with great ovations.

What wonderful interpretations of Debussy's music he gave us in his recitals! His programs showed us his enormous versatility, for he gave accomplished performances of Bach, Scarlatti, Beethoven (the Waldstein and Op. 109 Sonatas) and Schumann (the Symphonic Etudes, and Kinderszenen), as well as Debussy (Images, and The Children's Corner) and Ravel (Ondine, Pavane, Jeux d'Eau, and Alborada del Gracioso). His clear and subtle mechanical control, his miraculous tone, and his spiritual refinement made him seem one of the most gifted living musicians, and one of the pianists best equipped to reveal the essential differences among these varying styles of piano literature. In his concert with the Orquesta Sinfónica Nacional led by Theo Buchwald, its regular conductor, he played Beethoven's Fourth Concerto, Franck's Symphonic Variations, and the Schumann Concerto. His playing of the Schumann Concerto was admirable, though it was surpassed by the magnificence of the Beethoven and the poetry of the Franck.

Another important novelty in Lima was the debut of the Vienna Choir Boys, under the direction of Kurt Kettner. The group was enthusiastically received, though some of us had preferred the boys' choir of the French order, La Croix de Bois, whose programs were more strictly choral. The Viennese boys sang folk-songs and performed comic operas, whose chief merit lay in the fun most audiences get out of seeing children on the stage, especially when they are dressed in showy costumes. The best of these operas was Mozart's Bastien et Bastienne, which the children sang charmingly. Polyphonic choruses — by Palestrina, Victoria, Gallus, Croce, and later composers — were sung perfectly and with intense feeling. Some of the little soloists were really delightful.

IN THE second part of the season the rise of the dollar exchange to practically inaccessible heights made it impossible for us to hear with the Orquesta Sinfónica Nacional any conductors or soloists of international fame, as we had in former seasons. For this reason our last concerts offered no exceptional attractions. We did, however, hear a very good Hungarian pianist, Margarita Laszloffy, who now lives in Chile, Miss Laszloffy played a Bach concerto impeccably, and gave a dashing display of Romantic brilliance



Rodolfo Holzmann, one of the best-known modern Peruvian composers

in Liszt's A major Concerto. She played with transparent technique, an exact sense of rhythm, and firm tempos, thus combining qualities many pianists lack in these days of technical tricks. Although her interpretations were musical and poetic, they seemed somewhat lacking in dramatic intensity. Later on, in two recitals, she presented works by Bach, Franck, Chopin, Liszt, Debussy, Ravel, and Poulenc as well as compositions by her husband, Emeric Stefaniai.

The Orquesta Sinfónica Nacional gave a concert of Peruvian music, with Theo Buchwald and Rodolfo Holzmann conducting the orchestral portion of the program, and Carlos Sánchez Málaga the choral works. The orchestral part of the program contained works by such earlier composers as José María Valle-Riestra, Daniel Alomía Robles, Vicente Stea, Theodoro Valcárcel, and Alfonso de Silva, as well as such living Peruvian composers as Roberto Carpio, Ernesto López Mindreau, and Rodolfo Holzmann. Holzmann's Concerto for the White City (Concierto para la Ciudad Blanca) for piano and orchestra, presented with Gregorio Caro as soloist, is partially based on folk themes from Arequipa, and provides a demonstration of the qualities that make him one of our best composers. The choral aspect of the concert consisted of works of Valle-Riestra, Stea, Renzo Bracesco, Andrés Sas, Pablo Chávez Aguilar, Holzmann, Rosa Mercedes Ayarza de Morales, and the conductor himself, who gave us some polyphonic versions of traditional melodies. Another concert of similar character, of which the choral part was conducted by Armando Sánchez González, provided a feature of special interest in Amor Ladrón, by Rosa Alarco, a student of Mr. Holzmann at the National Conservatory. These two concerts constituted an impressive token of our present musical achievements, and were received with great enthusiasm by the audience.

IN THE more standard programs conducted during the season by Mr. Buchwald, several works aroused particular interest. Richard Strauss' Death and Transfiguration was a memorial tribute to

its composer. Walter Piston's Concertino was performed for the first time in Lima. The German-American pianist, Ernst von Lerchenfeld, played the piano part well enough to indicate that the work is little more than what the author calls it, a musical adventure. A revival of Aaron Copland's Quiet City was more successful, since, of all the contemporary North American composers, Copland is probably the most appreciated here, with the single exception of George Gershwin. Adolfo Odnoposoff, formerly first cellist of the orchestra here, and now first cellist of the Havana Philharmonic, appeared both in recital and as soloist with Mr. Buchwald's orchestra.

In one of the last Sunday morning concerts — which were decidedly more popular than those given in the evening — Mr. Buchwald conducted the premiere of Roland's Song and Death (Canción y Muerte de Rolando), by Enrique Iturriaga. This promising young Peruvian composer is a composition student of Mr. Holzmann at the National Conservatory. Roland's Song and Death is a tone poem for soprano and orchestra, based on a poem by Jorge



Carlos Sánchez Málaga, director of the National Conservatory, in Lima

Eduardo Eielson. Both poet and composer have won a Government Award for Cultural Development — Mr. Eielson in 1945 and Mr. Iturriaga in 1947. Mr. Iturriaga's musical language is definitely modern, without any tortuous or far-fetched effects. The economical and colorful orchestration and intense feeling of the work won him a success that was shared by Gloria Colmenares, a local artist who sang the solo part with understanding and tonal beauty. Carlos Sánchez Málaga, director of the National Conservatory, and Mr. Holzmann (who is a pupil of Vladimir Vogel) received congratulations upon the achievement of their institution.

Other interesting performances of contemporary music were given in a recital sponsored by the Philharmonic Society, in which two Lima pianists, Inés Pauta and Luisa Negri, played Hindemith's Sonata for Two Pianos, Milhaud's Le Bal Martiniquais, and an arrangement for two pianos of the Tondero, by Andrés Sas, a work that makes effective use of the complicated rhythms of a Peru-



Theo Buchwald, regular conductor of the Orquesta Sinfónica Nacional

vian popular dance.

LATER in the season, the Orquesta Sinfónica Nacional ceased to give evening concerts, because the October Fair, with its folk-singing and dancing, occupied the attention of the public. Small groups, coming from different parts of the country with their colorful costumes and primitive songs and dances, made a vivid impression on local audiences, which on the whole preferred folklore and the various beauty contests — ending with the election of several Queens of America — to listening to good music.

An outstanding event at the October Fair was the visit of a group of 150 Spanish girls, specially invited by the mayor of Lima, in a program called Chorus and Dances of Spain. Their visit was a repayment for the trip the ballet group of the Lima Amateur Artists Association made to Madrid and other Spanish cities at the beginning of the year. The large repertory of regional dances and songs presented by the Spanish group, and their magnificent costumes, were most impressive. Their performances at the Teatro Municipal, later repeated at the bull ring and on the fair-grounds, occasioned real battles at the box-office. The response of the audience to this group revealed clearly the affection of our people for everything Spanish. The procession of the charming Spanish girls and their musicians through the streets of Lima was applauded by thousands all along the route.

The memory of Chopin was duly honored in Lima by many lectures and piano recitals — at San Marcos University, The National Conservatory of Music, the Philharmonic Society, the Amateur Artists Association, the Alliance Française, and the Insula Society. María Wiese, César Arróspide, and Alberto Jochamowitz each gave two lectures and this correspondent gave three. Musical programs were offered by María Ureta, Augusta Palacio, Victoria Vargas, and Rosa Elvira Carreño, all piano teachers at the Conservatory; Ernst von Lerchenfeld; and Hans Lewitus, Virginio Laghi, and Renato Bellacci, who played Chopin's Trio. Teachers and students of the National Conservatory and of the Sas-Rosay Musical Academy also contributed numerous piano recitals.

Domingo Santa Cruz, dean of

(Continued on page 97)

Mexico: Toward Development Of The Seeds Of Nationalism

By SOLOMON KAHAN

Mexico, D. F.

THE consolidation and further development of the basic nationalistic traits of contemporary Mexican music is the task of the Mexican composers of the younger generation.

The starting point of the nationalistic trend in Mexican music was the political and social revolution that left a deep imprint upon every realm of Mexican endeavor. This period, from 1910 to 1920, was a time of seed in the growth of Mexican art. Literature, painting, and music all received a tremendous impetus from the dramatic events of the revolutionary period. Later on, beginning in the 1920s, the seed began to grow and bear fruit. Mariano Azuela, author of *The Underdogs*, was an outstanding literary figure at that time. José Clemente Orozco and Diego Rivera became world-famous in the field of painting. Manuel Ponce, Silvestre Revueltas, and Carlos Chávez represented the new trend in music.

This is not to imply that some Mexican composers did not deal with Mexican or native Indian subjects even before 1910. They did, but their works lacked that what is now considered an intrinsically Mexican spirit. Nowadays the works of this early period—especially the operas—sound like German or French or Italian music to texts dealing with Mexican subjects, and the result is artificial.

Only after the revolutionary upheavals had put an end to the thirty-year-old Díaz regime, and political postulates had been transformed into social ones, did the slogan, "With our face toward the Mexican native musical treasures," become the inspiration of a new generation of composers. Soon, dependence upon European sources for musical ideas was to become an anachronism.

The day was vanishing when works by Mexican composers revealed the obvious influence of German Romantic or post-Romantic traditions. Mexican composers were now not only Mexican by birth; they became Mexican in spirit in the new generation of the 1920s. Ponce was the pathfinder; Chávez and Revueltas were the chief standard-bearers of Mexican musical nationalism. From the conventions of the late nineteenth and early twentieth centuries, Chávez and Revueltas turned to distinctively modern techniques of writing. In the beginning, Mexican audiences simply could not bear the extravagance and structural audacity of Chávez's music.

BUT, as always happens when new forms and idioms are introduced in the art of music, the first period of violent radicalism is succeeded by one in which composers are intent upon eliminating extravagances and consolidating the essential and artistically vital aspects of the revolutionary movement.

After the music of Ricardo Castro or Julian Carrillo, of the pre-revolutionary period, had been put aside as not being intrinsically Mexican, and after the experimental period of extreme modernism on the one side and extreme autochthonism on the other was over, a new epoch began to dawn. Composers now began to write music that was Mexican in its spirit, and at the same time idiomatically modern, without being too modern. This, in brief, is the aesthetic aim of the younger generation of Mexican composers.

This community of aim among composers is reflected in the community of aims in other fields of artistic endeavor. A very fine and really Mexican ballet now exists, worthy of comparison with the foreign companies that visit the Mexican capital periodically. The National Institute of Fine Arts recently arranged two dance evenings at the Palace of Fine Arts, with the programs made up entirely of works by Mexican composers.

Several operas that are Mexican in more than mere name have been written of late by young Mexican composers. The government gives help by commissioning stage works, and enabling them to be performed by the government opera company and dance academy.

The development of choral music with a Mexican background is exemplified in the concerts of the *Coro de Madrigalistas*, who have found that an entire program can be devoted to choral music of intrinsically Mexican character.

A wealth of chamber music is also being written by these composers. The genuinely Mexican song is now making its bow in the programs of Mexican recitalists. Performers are becoming more daring in their program-building. One pianist has already given a full recital of works by contemporary Mexican composers. A distinguished local singer recently devoted half her program to Mexican songs. A recent orchestra concert was given over entirely to the works by Silvestre Revueltas, one of the representative creators of truly Mexican music.

ALTHOUGH few works have been composed in the larger forms of the symphony and the oratorio, Mexican musical nationalism is nevertheless coming of age. Among the composers who are responsible for this phenomenon, the "group of four" should perhaps be mentioned first. All four—Pablo Moncayo, Blas Galindo, Daniel Ayala, and Salvador Contreras—are disciples of Carlos Chávez. Each treats Mexican folklore with a modern technique, and seeks, with constantly increasing success, to find a personal mode of expression.

Another interesting young composer inspired by musical nationalism is Carlos Jimenez Mabarak, who, beside writing ballets and works for voice and chamber ensemble, has also successfully tried



Julio Prieto, stage designer of the Opera de Bellas Artes

his hand at a symphony, composed with knowledge and good taste. A symphony was also composed by Eduardo Hernandez Moncada, composer of an opera on a Mexican subject, commissioned by the National Institute of Fine Arts. Luis Sandi, Salvador Moreno, and Ramon Noble are distinguished by their achievements in the realm of music for chorus and for the solo voice.

A prominent place in the annals of contemporary Mexican musical nationalism must be accorded to the composer of the opera *Tata Vasco*—Miguel Bernal Jimenez, whose recent symphonic work, *Three Letters from Mexico*, was awarded the prize in a national contest in connection with the celebration of the Chopin centennial.

The list of compositions inspired by Mexican musical nationalism grows every year in local orchestra concerts, in choral programs, in recitals, and in chamber-music concerts. Performing artists are aware of this trend and composers begin to feel confident that their works will be performed. Mexican music is now looked upon as a staple feature of the programs of every musical undertaking.

THE Mexican government, through its semi-autonomous Institute of Fine Arts, is one of the largest sponsors of music in this country. It underwrites an annual opera season at the Palace of Fine Arts; it offers an annual ballet season, through its Dance Academy; and it provides the annual season of the *Coro de Madrigalistas*. It maintains the Orquesta Sinfónica Nacional, successor to the extinct Orquesta Sinfónica de Mexico; the members of the orchestra are government employees, and are not allowed to play in any other symphony orchestra in Mexico City. In addition, the govern-

ment subsidizes such other undertakings as the many activities of the Conservatorio Nacional and its several chamber groups.

The Orquesta Sinfónica Nacional will give twelve concerts in 1950 (as in 1949). Every program will contain a work by J. S. Bach, in token of the 200th anniversary of his death. As a special bicentennial event, the orchestra will give the B minor Mass, with the co-operation of the Conservatory Choir.

The Opera de Bellas Artes will offer, during its short season (which follows the larger season of the Opera Nacional) Verdi's *Ernani*; Montemezzi's *L'Amore dei Tre Re*; Ravel's *L'Enfant et les Sortilèges*; Stravinsky's *Le Rossignol*; the Mexican opera *La Mulata de Cordoba*, by Pablo Moncayo; the Mexican opera *Carlota*, by Luis Sandi; and a new opera on an Aztec theme, *Atzimba*, by the late Ricardo Castro.

A season by the *Coro de Madrigalistas*, at the Palace of Fine Arts, will follow its usual extended tour throughout Mexico. The Children's Choir of the Conservatorio will also appear. The Orquesta Sinfónica Nacional and the concert ensembles of the Institute will tour to many cities of the country. The orchestra and both choirs will perform in a series of student concerts.

AS this report is written, plans for the 1950 season of the Opera Nacional are not yet definite, but some information is available. This year the Opera Nacional will bring singers who have already made European reputations. In addition to Giulietta Simionato, who endeared herself to the local audience last year, other Italian artists will be Mario del Monaco, Giacinto Prandelli,

(Continued on page 72)

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THE NEW YORK TIMES,
DECEMBER 22, 1949.

Emergency Sieglinde
If the new Bruennhilde was the big news of the evening, there was another emergency appearance that deserved major attention in its own right. This was the singing of the role of Sieglinde by Regina Resnik, in place of the indisposed Polyna Stoska.

Miss Resnik, who made a big splash by coming to the rescue and doing an astonishing Leonora in "Trovatore" some five years ago in this theatre, had a few more hours' notice than Miss Braun. On the other hand, she had never before sung Sieglinde at the Metropolitan. She had done the role only a few times before in other theatres.

She gave what may well be the best performance of her career. It was a Sieglinde of soaring, luminous power. The New York soprano has a big voice and with the Wagnerian orchestra to support it she could really let go. She has not been able to do this in the Italian repertory which she has been singing here. The result was memorable.

In the climactic scenes her voice poured out with a richness and abundance not often heard in this theatre. Nor was this merely a tour de force in the big places. Throughout her singing was musical, thoroughly studied and thoroughly grasped. Her acting, too, had the right style. It is plain that Miss Resnik is a Wagnerian of major standing.

REGINA RESNIK

Dramatic Soprano

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NEW YORK HERALD TRIBUNE,
DECEMBER 22, 1949.

'Die Walkuere'

Helena Braun, Regina Resnik
Heard in Leading Roles
By Jerome D. Bohm

Unexpected excitement was lent to the second performance of the season of Wagner's "Die Walkuere" at the Metropolitan Opera House last night by the assumptions with only four hours notice of the two leading feminine roles in the opera, Sieglinde and Bruennhilde, by Regina Resnik and Helena Braun, respectively. These substitutions were necessitated by the indisposition of Polyna Stoska and Helen Traubel, originally scheduled to appear.

Miss Resnik, who had never been heard here as Sieglinde, although she had appeared in the part in San Francisco and in Mexico City, had not sung it for two years. Miss Braun, who is the wife of the Wetan of the cast, Ferdinand Frantz, is not a member of the Metropolitan Opera Association. She was engaged especially for this occasion. She is an experienced singer, however, and has been heard many times as Bruennhilde

in the opera houses of Vienna, Munich and other Central European theaters.

It may be said without hesitation, that Miss Resnik's Sieglinde is her finest portrayal, both in song and action, since she joined the Metropolitan. This was in every way an extraordinary accomplishment. Never for a single moment did it seem as though this was a last-minute replacement for this exacting role. Miss Resnik's assurance in both musical and stage procedure was never in question. Her identification with the role was complete.

The dark texture of her sumptuous voice is especially well suited to the delivery of Sieglinde's music, which lies low for most sopranos who attempt it. To the emotional outpourings of the first and second acts she brought not only vocal plenitude, but the requisite intensity, and to the more intimate pages, genuine poetry and appositely colored sounds. Dramatically considered, too, this was a telling characterization, touching in its womanly tenderness and graciousness, plastic in gesture, deeply affecting in its depiction of hysterical fear of Hunding's vengeance.



Claudio Carneiro, composer (left) and Manuel Joachim, musicologist

By KATHERINE H. DE CARNEYRO
Portugal

STEADY activity in Portugal demonstrates that the revival of musical interest in this country is more than a passing wave of enthusiasm. The Portuguese are a music-loving people, quick to learn, and full of appreciation for even the most advanced modern music. The greatly improved financial situation of Portugal in recent years has, of course, been an important factor in the growth of musical enterprise. Unlike many other countries, Portugal has had no large permanent foreign population engaging in musical activities, and stimulating musical culture through the importation of ideas; until recently the music public here has been almost entirely Portuguese. At present, however, with Lisbon an important port of call for many world airlines, foreign musicians stop off in Portugal to give concerts; and the developing international character of Portuguese musical life begins to make the country attractive to teachers and orchestra players.

The two principal cities of Portugal are Lisbon, with a population of 1,200,000, and Oporto, with 600,000. The following concerts were given in Lisbon during the 1949 season: seventy by the National Symphony, including summer performances; ten by other symphony orchestras and important choral societies; forty by foreign artists; thirty by Portuguese artists; 45 at the National conservatory, by faculty members, in the Collegium Musicum, and by students, in the Nova Geração; 32 opera performances by Italian and German companies, with Portuguese choruses and, at times, Portuguese solo artists; fifty miscellaneous concerts under various auspices, including Sonata, the society for contemporary music—the Lisbon branch of the ISCM—whose membership is 400; the Academia de Amadores da Música; and Sol Maior.

IN Oporto, the Orquestra Sinfónica do Conservatório do Porto gave forty concerts during the year. Fourteen were led by the Italian boy conductor, Pierino Gamba; five by Issay Dobrowen; three by Igor Markevitch; three by Sir Malcolm Sargent; and the rest by Ernesto Halffter, Carl

Portugal: Improved Finances Foster Steady Musical Growth

Elmendorff, and Marius François Gaillard, and by the Portuguese conductors Silva Pereira and Frederico Freitas, who conducted the popular concerts. About thirty concerts were given by foreign artists or ensembles, under the sponsorship of two societies, Orpheão Portuense, and the CCML. Other Oporto events included 27 faculty and student recitals at the Oporto Municipal Conservatory; ten opera performances; and 33 concerts in Oporto and the north of Portugal by Postigo de Sol, an a cappella women's chorus.

Among the outstanding performances of the fall season were those of Isaac Stern, violinist; the Florentine Symphony, under Mr. Markevitch; the Quintet of Rome; and Aline van Berentzen.

The Portuguese government provides the greater share of the country's musical activity. The Emissora Nacional, the government radio station, broadcasts con-

certs of all kinds, both serious and light music. The public concerts of the government-supported National Symphony, conducted by Pedro de Freitas Branco, and in his absence, by guest conductors from abroad, are played in the São Carlos Theatre. The government co-operates with private musical organizations by lending the orchestra to them, on condition that the concerts are broadcast. Foreign conductors and artists passing through Lisbon are often given an opportunity on short notice to conduct or appear as soloist with the orchestra, or to broadcast a recital. All the concerts in the government program are organized and supervised by Pedro Prado, director of music of the Emissora Nacional.

IN the concerts known as the Fall-Winter-Spring Series, soloists with the National Symphony are invariably Portuguese. Among



Fernando Correo d'Oliveira, one of the younger Portuguese composers

them are Leãoor Slusa Prado and Vasco Barbosa, violinists; Helena Costa, M. A. Leveque Freitas Branco, Serge Cid, Nella Maissa, pianists; Guilhermina Suggia, cellist; and Stella Tavares and Ana Bierman, singers. The city of Lisbon last year organized a summer series along the same lines, in

(Continued on page 73)

Spain: Important Activity In Madrid

By ANTONIO IGLESIAS

THE important level of music in Spain is not recognized in America. The busiest concert activity in Spain takes place in Madrid, the capital city. There are three orchestras—the National, the Symphonic, and the Philharmonic. The last two give their concerts at the same time on Sunday morning, in two of Madrid's largest auditoriums, the Monumental and the Teatro Madrid, each of which is regularly filled to its capacity of 3,000. This large attendance is remarkable, in view of the fact that the population of Madrid is hardly more than a million.

The chamber orchestra of the Radio Nacional plays weekly concerts in Spain, as well as broadcasts that are beamed toward America. Four other orchestras, of less prominence, also play regularly in Madrid. These are the Orquesta de Cámara, the Clásica, and the syndicate organization, Educación y Descanso. Madrid thus has seven orchestras in all.

The government has for many years provided financial assistance for these organizations. It takes care of all the expenses of the Orquesta Nacional, and also of the Agrupación Nacional de Música de Cámara (a string quartet with piano). The Orquesta Nacional, whose permanent conductors are Perez Casas and the young Ataúlfo Arzeta, is the pride of Spain, and maintains a level of performance comparable with that of leading orchestras in other countries. The Spanish orchestras are not closed to foreign artists, or dedicated exclusively to Spanish interests, for conductors and soloists from many other countries appear frequently.

The second most important Spanish city, in musical matters, is Barcelona. In the Catalanian capital, the Orquesta Municipal is conducted by Toldra, an artist of

exceptional qualifications. An annual season of opera is presented in the Liceo.

Valencia, Bilbao, and Seville also maintain interesting orchestras. Other smaller cities possessing musical resources are Oviedo, La Coruna, Vigo, Salamanca, and Murcia. In addition, a number of skillful choral groups and chamber orchestras exist in those cities.

A GREAT deal of work is done in Spain to preserve the beautiful and extensive literature of folk music, by compiling books and reviving this music in regional groups, who annually compete in a national contest held in Madrid.

Conrado del Campo shared the teaching of composition at the Madrid Conservatory with Joaquín Turina until Turina's recent death. Other important Madrid musicians are Joaquín Rodrigo, composer of the *Concierto de Aranjuez*, for orchestra and guitar, Guridi, Julio Gomez, Munoz Malleda, and Moreno Gans. In Catalonia, the group of composers includes Mompou, Toldra, Surinach, Blanca Fort, and Montsalvage. Although he lives in Lisbon, where he is a professor in the Instituto Español, Ernesto Halffter visits Spain regularly, and often conducts the Spanish orchestras.

The finest pianist in Spain is generally acknowledged to be José Cubiles, a professor in the Madrid Conservatory. Other prominent pianists are Luis Galvez, Gonzalo Soriano, Leopoldo Querol, and Javier Alfonso. Enrique Iniesta and Luis Anton are leading violinists, and Regino Sainz de la Maza is one of the finest guitarists.

The teaching of music is left almost completely to the Spanish conservatories, the most celebrated of which is the Madrid Conservatory, directed by the Rev. P. Nemesio Otaro, S.J. There are conservatories in nearly all the provinces, where the pupils receive

instruction that combines traditional disciplines with an awareness of modern music. These conservatories are supported either by the state or by the universities and institutes.

IN the literary field, the Consejo Superior de Investigaciones Científicas recently published the great work, *Cantigas del Alfonso el Sabio*, by Rev. P. Higinio Angles, director of the Instituto de Musicología. Federico Sopena, a young music critic, has published documentary biographies of Turina and Joaquín Rodrigo, and has also written the preface and notes in the *Escritos de Manuel de Falla*, (published by the Comisaria General de Música del Ministerio de Educación Nacional), a work of enormous interest to the younger generation of Spanish musicians, because it contains statements of the great musician's feelings and convictions about all sorts of musical matters. Benito G. de la Parra has written delicate harmonizations of several *Cantigas del Rey Sabio*.

Possibly the reader of this report would like to know what has happened to the *Atlántida* of Manuel de Falla? I shall endeavor to answer this question on the basis of the best available information, without vouching for its complete accuracy. It seems that this work, of which two authentic manuscripts in Falla's handwriting were brought to Spain with his body, has been photostated in the Archivos de Indias, in Seville. Ernesto Halffter, the pupil closest to Falla and the one who most assimilated his style and artistic outlook, will finish the incomplete *Atlántida*. It is hoped that the score will be completed in time to schedule the world premiere in conjunction with the opening of the Royal Theatre of Madrid (Teatro Real de Madrid), now under construction.

Brazil: Uncertain Orchestral Future

By LISA M. PEPPERCORN

Rio de Janeiro

IN Rio de Janeiro the unexpected often happens. After ten years as conductor of the Brazilian Symphony, which he, together with others, founded in 1940, Eugen Szenkar left the city, probably permanently, after ending the 1949 season of the orchestra. Mr. Szenkar built up a faithful public during his decade of service, and created an audience that is now sincerely interested in symphonic music. Although there is a strong movement to persuade him to return for the 1950 season, he insists that he has made up his mind not to return after he has fulfilled his engagements in Europe this winter. The reasons for his decision are both administrative and financial.

The future of the orchestra is uncertain. In recent years, it is true, foreign guest conductors have appeared frequently, but the public has not reacted well to these guest appearances, since they seldom maintained the artistic standard to which the audience was accustomed. The hall was hardly ever filled except for Mr. Szenkar's appearances. Many people here fear that Mr. Szenkar's departure will cause a decline of the orchestra. Those who are more optimistic believe that the orchestra will be able to continue, but probably not for another full season unless an equally capable conductor can be found. Mr. Szenkar's presence was a source of strength during difficult administrative and financial times, and his departure may finally destroy what little unity is still left in the organization.

Orchestra members may resign and endeavor to find positions in the Municipal Orchestra, which once occupied a key position in the musical life of this city, but which recently has functioned chiefly for opera and ballet performances. This orchestra apparently sees a hopeful future, for its effort was successful to have a bill passed by the Municipal Chambers providing for substantial increases in salary. This move was a blow to the Brazilian Symphony, which has never quite overcome its financial handicaps, despite government subsidies.

IN view of the high living costs in Brazil, it is right that the musicians should be paid a scale that will enable them to give their full time to the orchestra, without filling out their income by playing in cafés and theatres. Their salaries, although inadequate in buying power, are large in comparison to incomes in other fields of activity. The players in the Municipal Orchestra are classified in three categories, in which the salaries are the nominal equivalent of \$420, \$362, and \$304 a month. The concertmaster receives an additional \$80. The assistant conductor is paid \$495.

Toward the end of the 1949 season, the administration of the Municipal Orchestra suddenly remembered that in years gone by this orchestra had given series of symphony concerts. A series of four concerts was arranged, over

a period of ten days. Mr. Szenkar, who had just given his farewell concert (an all-Wagner program) with the Brazilian Symphony, was asked to conduct. In two of the concerts, Wilhelm Kempff played all five Beethoven piano concertos. The third program included Khachaturian's Cello Concerto (played here for the first time, by Edmund Kurtz), Brahms' Third Symphony, Ravel's Bolero, and a short piece by Villa-Lobos. The last concert was a hodge-podge of chamber music, ballet music, and a piano concerto, in honor of Chopin. The Khachaturian Concerto was well played by Mr. Kurtz. Mr. Kempff was unpredictable and capricious, changing tempos and dynamics according to his mood.

NOT since the appearance of Arturo Toscanini and the NBC Symphony many years ago has any conductor in Rio de Janeiro received as enthusiastic a reception as Serge Koussevitzky, who conducted the Brazilian Symphony in six concerts (four different programs) in the course of a month's visit. With indefatigable energy and never-ending patience, he rehearsed the orchestra for many hours each day, until the musicians, who tried to give their best, were exhausted, even though Mr. Koussevitzky seemed not to feel the strain. It was more than a matter of getting the orchestra to realize his interpretations, for the conductor sought to achieve correct bowing, eliminate wrong notes, and secure accurate rhythm and proper texture. He often devoted entire mornings to sectional rehearsals. Mr. Koussevitzky chose his programs entirely from the standard repertoire, playing no American pieces or contemporary music of any sort. The first of three non-subscription concerts consisted of Beethoven's Egmont Overture and Seventh Symphony, and Sibelius' Second Symphony. The second program consisted of Brahms' First Symphony and Fourth Symphony. On the third evening, he conducted Beethoven's First Symphony and Ninth Symphony. In the subscription series, Mr. Koussevitzky offered Beethoven's First Symphony and Tchaikovsky's Fourth Symphony; and the Ninth Symphony was repeated at a popular concert. In the first bars of the Egmont Overture it was almost unbelievable to see how



Eugene Szenkar

Mr. Koussevitzky had brought the otherwise rather sluggish orchestra to life. All of a sudden it sounded crisp and transparent. The cellos and double-basses produced wonderful pianissimos, and the climaxes were magnificently developed. The great applause at the end of each work was the spontaneous expression of a grateful audience.

MR. Koussevitzky's training of the orchestra was still apparent when his protégé, Eleazar de Carvalho, took over the orchestra for the first of the three concluding subscription concerts of the 1949 season. His programs, more interesting than his interpretations, included Bach's Third Brandenburg Concerto, Berlioz' Harold in Italy (announced as the first performance in Brazil), Aaron Copland's Outdoor Overture, and Francisco Braga's Canto do Outono. By the second of Mr. Carvalho's programs, the orchestra had settled back into its pre-Koussevitzky indolence, which now



Serge Koussevitzky

seemed all the more painful. Haydn's Symphony No. 99, played for the first time in Brazil, lacked tightness and precision. Mr. Carvalho's programs were all very long, and poorly arranged. His desire to present rarely played works is his greatest asset, yet the assortment he chooses is not always happy. Two concertos sandwiched between a Haydn Symphony and two South American works (a Villa-Lobos symphonic poem and three pieces called Estampas, by the Argentinian composer Pia Sebastiana) was a little difficult to digest, especially when Schumann's Cello Concerto (well played by Ibere Gomes Grosso) followed Strauss' Second Horn Concerto (skillfully presented by Jayro Ribeiro). Nevertheless, Mr. Carvalho had considerable success with the public.

Florent Schmitt and Walter Gieseking were recent guests from Europe. Mr. Schmitt came to Brazil at the invitation of Heitor Villa-Lobos. Two concerts—one of orchestral and choral works and the other of chamber music—were devoted to his compositions. The first program offered La Tragédie de Salomé, In Memoriam à Ga-



Eleazar de Carvalho

briel Fauré, and Ronde Burlesque, as well as three of the Six Choruses, for women's chorus and orchestra, and the 46th Psalm, for orchestra, organ, soprano solo (Cristina Maristani), and mixed chorus. The Associação de Canto Coral (a women's chorus), the municipal orchestra, and the chorus of the Municipal Theatre took part. Mr. Schmitt and Mr. Villa-Lobos divided the conducting. The chamber-music evening consisted of the Flute Quartet, Op. 106; the Quintet, Op. 51; Quatre Poèmes de Ronsard, Op. 98, for voice and piano; the three Dances, Op. 36, for piano solo; and the three Rhapsodies, Op. 53, for two pianos.

As last year, Mr. Gieseking was engaged by the Brazilian Association of Concerts for several recitals. Aside from Debussy, his specialty, he played Beethoven's Sonata Pathétique (whose Rondo he played faster than usual); Paradisi's Sonata in F major; Schumann's Sonata, Op. 11; Bach's D minor English Suite; Beethoven's Sonata, Op. 31, No. 2; and several of Schubert's Moments Musicaux.

The Cultura Artística brought Edmund Kurtz to Brazil, providing a change from the eternal piano recitals. He played cello works by Frescobaldi and Locatelli, and Brahms' Sonata in F major (a beautiful performance), and ended his program with pieces by Milhaud, Ravel, Hindemith, Tchaikovsky, and Villa-Lobos. He was accompanied by Leo Nadelmann. An all-Joaquín Turina concert was also performed by the Cultura Artística, in which the Rio de Janeiro audience made the acquaintance of two early chamber works—a string quartet and a piano quintet—in refined performances by the Haydn Quartet and Fritz Jank, pianist, all of whom came from São Paulo for the concert. Esmeralda de Selslavine interpreted the song cycle, Canto a Sevilla, with understanding and deep feeling.

A memorable song recital was given by Marion Matthäus, contralto, assisted by Otto Jordan, pianist. Her program included Brahms' Vier Ernste Gesänge.

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Colombia: An Important Year

By MANUEL DREZNER T.

Bogotá

THE year 1949 was an important one in Colombian music. Through the efforts of the Orquesta Sinfónica Nacional, the chamber group of the Radio Nacional, and various individual performers, Colombian composers were able, for the first time in many years, to hear their music extensively performed. Of the 42 works played in Bogotá by the Orquesta Sinfónica Nacional, nineteen, or almost half, were by Colombian composers; and in other parts of the country the orchestra also performed Colombian works frequently.

The unsettled political situation that prevailed in Colombia throughout the year did not permit frequent recitals by visiting artists, some of whom cancelled their contracts. Yehudi Menuhin, Szymon Goldberg, Sigi Weissenberg, Solomon, and several others did, however, visit the country, and in general offered well-chosen programs, including a number of works rarely heard in Bogotá. A cycle of Beethoven's string quartets was given by the Hungarian String Quartet. Among the most memorable performances were a group of Scarlatti sonatas, played with *esprit* by Mr. Weissenberg, and Bach's D minor Partita, played by Mr. Goldberg. The greatest success of any imported attraction, however, was achieved by the Vienna Choir Boys, in semi-popular programs.

These artists were all presented under the auspices of the Sociedad de los Amigos de la Musica (Society of Friends of Music), the only recital management in the country. The society is a non-profit organization, founded in 1944 by Dr. Bernardo Mendel, who is its permanent secretary. The plans of the Sociedad de los Amigos de la Musica include the construction of a concert hall (an inescapable need in Bogotá) and the founding of its own symphony orchestra.

AT present, the principal musical organization in Colombia is the Orquesta Sinfónica Nacional, whose conductor is Gerhard Rothstein, formerly a viola player in the orchestra. He assumed the position after the resignation of the previous conductors, Guillermo Espinosa and Jaime León. Mr. León is an excellent pianist, but no more than a competent conductor; and he was not able to cope with the financial problems of the orchestra. When Mr. Rothstein, at that time conductor of the Conservatory Choir, was appointed conductor by the board of trustees, he had to begin almost anew because of the orchestra's poor financial and artistic condition.

Founded in 1910 by Guillermo Uribe Holguín, who remained as its conductor for 25 years, the orchestra is the oldest organization of its kind in South America. Although its members are excellent musicians, the budget permits only three or four rehearsals for each concert, and its playing lacks homogeneity. Nearly all the play-

ers also belong to other orchestras or musical groups, which generally pay better. One of the greatest problems of the Orquesta Sinfónica Nacional is its inability to count on the presence of its men at any given moment. Being a state-supported institution, it does not always have all the money it needs. The orchestra is now confronted with the task of teaching people to pay to hear good music. Progressive increases in ticket prices are made each season. As recently as 1947, the concerts were given free, and were sponsored by a commercial company. It is a slow undertaking, but the orchestra's trustees believe that within five years the public will be ready to support the concerts at suitable prices.

At present, the Orquesta Sinfónica Nacional cannot play music by contemporary foreign composers, for it cannot afford the scores of such composers as Stravinsky, Copland, Sibelius, Shostakovich, and Prokofiev, or even of Strauss, Mahler, and Bruckner.

THERE are a good many fine artists in Colombia. The Chamber Group of the Radio Nacional—Alejandro Tobar and Jaime Guillén, violins; Gabriel Hernandez, viola; Miguel Uribe, cello; and Jaime León, piano—presents weekly Sunday programs of sonatas for violin or cello and piano, trios, quartets, and quintets. They have included works by Colombian composers in their programs, and have presented many guest artists.

The leading choral organization in Bogotá is the Coros del Conservatorio (Conservatory Choir), conducted by Mr. Rothstein. This group has sung such classics as Verdi's *Manzoni Requiem* and Mozart's *Coronation Mass*, and has also introduced such Colombian works as *Evocación de España*, by Antonio Ordonez Ceballos. The Choir of the Centro Musical, conducted by Antonio Varela, has given Handel's *Messiah* and Pergolesi's *Stabat Mater*, and programs of eighteenth- and nineteenth-century choral music.

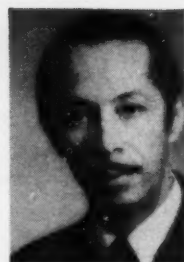
Luis Carlos García, a baritone with a rich voice, and Rafael Cabral, organist and pianist, have been giving recitals together, and plan a Latin-American tour in 1950. Other excellent Colombian artists are Elvira Restrepo, pian-

ist; Cecilia Dueñas, soprano; and Alvaro Guerrero, bass.

There are only a few music centers outside Bogotá, and their activities are limited. The principal symphony orchestras are the Sinfonia Antioquia, in Medellín, conducted by Joseph Matza; the Cali Conservatory Orchestra, conducted by Antonio Maria Valencia; and the Barranquilla Philharmonic, conducted by Pablo Biéva. The Barranquilla orchestra presents an annual festival of symphonic music. An annual festival also takes place in Cartagena, with concerts by the Orquesta Sinfónica Nacional and distinguished soloists. The artists under contract to the Sociedad de los Amigos de la Musica frequently give recitals in these cities.

Audiences in Bogotá are undependable. A musician with a good program usually attracts the public, but sometimes there are not a hundred listeners in the theatre. Music critics are almost non-existent in Colombia. Only three newspapers in Bogotá have regular music coverage—*El Tiempo*, by Otto de Greiff and José Ignacio Libreros; *El Liberal*, by Ernesto Martin; and *El Espectador*, by the author of this report. Outside Bogotá, only *El Colombiano*, in Medellín, carries musical comments, signed Ra-Vel.

THE dean of Colombian composers is seventy-year-old Guillermo Uribe Holguín. He was a pupil of Vincent d'Indy at the Schola Cantorum, in Paris, and his works are influenced by the outlook of composers of this school and period. His well-constructed First Symphony was played by the Orquesta Sinfónica Nacional in July, 1949, and repeated in another concert later in the year. Holguín's musical setting of Anarkos, a poem by the Colombian author Guillermo Valencia, was presented for the first time, with the composer conducting the Orquesta Sinfónica Nacional, in a program, late in 1949, honoring the poet. This music creates many strange effects by means of an essentially cinematographic technique. The composer calls it a "recitata," since the words are delivered by speaking voices, instead of being sung, as in a cantata. Holguín has also composed a number of chamber works, notably two string quartets and a violin sonata.



Adolfo Majía



Guillermo Holguín

Adolfo Majía is another outstanding Colombian composer. His music is based on folk themes of the Colombian coastal area, where remnants of African music still exist. At the 1949 Cartagena Festival, the Orquesta Sinfónica Nacional played a program of works by Majía, consisting of *Intima*, a symphonic poem showing Wagnerian influences; *Pequeña Suite* (Colombian dances); the symphonic poem *America*; and an *Improvisación*.

Alejanro Tobár is a fine composer of songs. His "symphonic picture" for clarinet and orchestra, *Atardecer en Patiasão*, based on folk tunes, achieved great success in its first performance. Mr. Tobár is most successful with popular rhythms. He is one of the most spontaneously gifted composers in Colombia, and has been called the Colombian Gershwin.

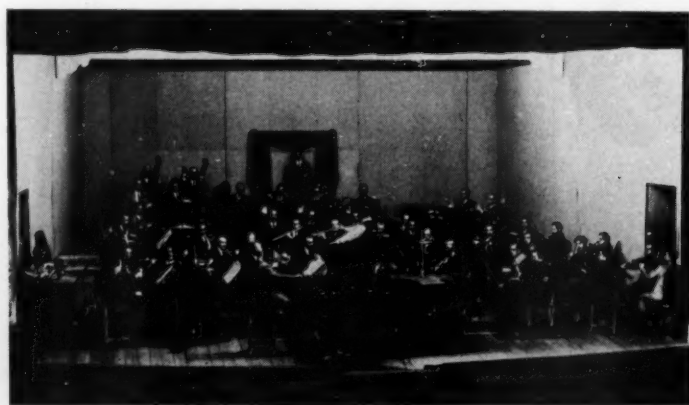
José Roza Contreras is a meticulous craftsman. His suite, *Tierra Colombiana*, based on both Colombian and Viennese themes, has been played not only in Bogotá, but in Vienna and by the BBC in London. A brilliant and exuberant orchestrator, he is probably the most universal, and therefore the most exportable, Colombian composer. In a recent concert of the Orquesta Sinfónica Nacional, devoted entirely to his works, Roza Contreras conducted four songs for soprano and orchestra, sung by Isabel Bulla; the first performance of *Burlesca*, a lively scherzo; and *Ave Maria*, for a cappella chorus, sung by the Conservatory Choir.

Antonio Maria Valencia and Santiago Velasco are active composers of secondary importance. An annual prize of 2,000 Colombian pesos (about \$1,000) given by the textile mills, Fabricato, for the best musical work submitted during the year, was won in 1949 by the Basque composer Luis Miguel Zulategui, with *Los de Cachipay*. Mr. Zulategui is a serious musician with a wide knowledge of Colombian folklore.

Antonio Ordonez Ceballos, whose suite for chorus and orchestra, *Evocación de España*, was conducted by Gerhard Rothstein in the final concert of the 1949 season of the Orquesta Sinfónica Nacional, is an amateur musician in the literal sense of the word (his profession is politics), but his music displays genuine imagination.

MUSIC in Colombia has a great future, and is developing rapidly. There are, however, many problems. One of the chief shortcomings at present is the lack of any school that teaches music, in the full sense of the word. There are several conservatories, it is true, but these schools content themselves with teaching their

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The Orquesta Sinfónica Nacional, Gerhard Rothstein, conductor

Hermi

Melbourne

(Continued from page 13)

delio, The Flying Dutchman, and Don Giovanni have proved entirely unsuitable for training purposes. The plucky and conscientious young singers, many of whom were physically unfitted for their difficult roles, deserved much praise. All that naturally beautiful voices could convey of the composers' intentions was accomplished; while the absence of nervous inhibitions inescapable for operatic recruits in continental cities permitted a freedom of dramatic expression that, however crude, had vitality and strength. To date, the best productions have been The Magic Flute and The Bartered Bride. Both operas were presented with disciplined smoothness, and merit regular performance as part of a routine repertoire.

AUSTRALIAN isolation during the war years was of practical value in focussing public attention on national talent. The dangers of the same period can only now be accurately assessed when optimistic patriotism has receded and young Australians have to compete in the open market with visiting celebrities and ambitious migrants. The tendency of the Australian student to run before he can walk is not surprising. In countries of established culture, boys and girls are impregnated from childhood with traditional standards. In Australia, native shrewdness is the main corrective to over-ambition; the brilliant student, is indeed fortunate if his teacher is sufficiently long-sighted to preach the folly of premature public appearances.

While on the subject of the teaching profession, it is pleasant to pay tribute to three women musicians whose educational work for the community is of special value. Bertha Jorgensen, concert master of the Victorian Symphony, is a model of self-effacing efficiency. Her too-rare appearances in a solo capacity are always notable for sound musicianship and refined technique. Heavy oversubscription for the regular orchestral concerts, the rapid growth of the Youth Concert movement instituted by Sir Bernard Heinze, and the extension of the orchestral syllabus to include several country centers, have added greatly to her responsibilities without injury to her competence or her tact.

Ruth Flockart, musical director of the Methodist Ladies' College, is unquestionably the most authoritative girls' choir trainer in Victoria. The recent first performance in Australia of Pierné's Children's Crusade by the Royal Melbourne Philharmonic Society and the M.L.C. choir directed public and critical attention to her brilliant gift for imparting imaginative technique.

Elsa Haas, soprano, is Australia's Isobel Baillie. Her powers of quick study, her keen appreciation of contemporary thought, and her ability to project the rhythmic quality of word patterns without distortion of the musical phrase have given her a unique position in the interpretation of modern songs. Her services to



Pitter-Jeppeien

Margaret Sutherland, Melbourne composer, whose music has won recognition both in Australia and elsewhere

young Australian composers cannot be over-estimated.

In addition to its subsidy for the orchestra, the Victorian state government is financing additional town and country Music for the People concerts under the direction of Hector Crawford. These performances are of special value to young singers whose talents merit recognition but who cannot undertake the financial risk of giving independent recitals.

The Melbourne Town Hall was crowded to capacity for two homecoming recitals by Glenda Raymond, a young soprano of charming accomplishment who made a promising London debut in Rutland Boughton's Immortal Hours. Miss Raymond, who received much help and encouragement from Mr. Crawford in the early stages of her career, will tour Victoria under his concert direction.

IT IS fortunate that Australian composers are resilient creatures who want to write music with or without the prospect of a future audience. Lacking this urge to self-expression they would have given up their uneconomic labors long ago. One enthusiast, even if he be a Eugene Goossens, cannot overcome the inertia and lack of interest of both public and publishers, although the English conductor has achieved what is perhaps more important by rekindling the faith of the composers in themselves. The space allotted to original works in the programs of the Sydney Symphony has also inspired Adelaide University to sponsor a festival of contemporary Australian music in March, 1950, when composers will be invited to conduct and perform their own works.

In Margaret Sutherland and Dorian Le Gallienne, Melbourne possesses two creative musicians whose compositions have won international recognition. Born in Adelaide in 1897, Miss Sutherland received her musical education at the Melbourne University Conservatorium, and did post-graduate work in London. Well known on the concert platform as a pianist of intellectual authority and wide sympathies, she writes with notable precision for orchestral instruments. Her admirably vital and well-scored Suite on a Theme by Purcell was conducted by Mr. Goossens in 1949, and the Sydney Musica Viva Quartet presented a string quartet of dis-

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Sydney

(Continued from page 13)

parliamentary legislation is involved, but members of the federal government, the state governments, and the municipalities have at all times co-operated splendidly with the executive board of the ABC. Managements and unions have also worked hand in hand, and unavoidable differences have been ironed out in a friendly spirit.

AS the figures show the Sydney Symphony gave 137 public concerts during the past season: Ten subscription concerts; twenty subscription repeats; two "extraordinary" concerts under Rafael Kubelik and Otto Klemperer; four orchestral and choral festival concerts; thirteen youth concerts; seven popular concerts; two miscellaneous concerts; twelve free Sunday matinees; two open-air concerts; three suburban concerts; three university concerts; twenty country concerts; nineteen free school concerts (city); and twenty free school concerts (country). In addition, members of the orchestra functioned in various combinations in studio broadcasts.

The federal capital, Canberra, and seventeen country towns were visited during the season. Some were as far as five or six hundred miles from Sydney. The usual practice was to give two concerts in these towns—a free school concert in the early afternoon, and a regular program at night.

Eugene Goossens is, of course, the dominating figure in Sydney's musical life. Cynics who smiled when, in 1947, Mr. Goossens declared that within a short time the Sydney Symphony would rank among the great orchestras in the world must now smile out of the other corner of their faces. The fame of the orchestra has spread overseas. In Mr. Goossens' words, it is "almost certain" that the Sydney Symphony will tour Britain in 1951, playing at the Edinburgh Festival, and also visit Rome, Paris, Amsterdam, and Brussels.

If Mr. Goossens is more than satisfied with the artistic results of his activities and with the support he has received from the public, he must be greatly disappointed by the attitude of the government departments toward the orchestra's housing problem. Here naturally, political issues play an important role. With thousands of families inadequately housed and an acute shortage of labor and material, the government argues that houses have to come before concert halls, theatres, and open-air shells.

MR. Goossens envisages for Sydney a combined opera house and concert hall, seating from 5,000 to 6,000 people. In a recent broadcast over the ABC network, he said that the government can no longer "shelve or ignore" plans for the erection of an opera house. "The people of Sydney must take direct action," he continued, adding that "a community of the size of Sydney cannot afford to shun this question, which involves its cultural welfare."

Sydney's undersized and acoustically atrocious Town Hall must



Though Edgar Bainton is English by birth, he is considered a national musician by the Australian public

sooner or later be replaced by a building large enough to accommodate the ever-growing number of concert-goers. Today each subscription concert has to be played three times because the ABC has 6,000 subscribers on its list and only 2,200 can be seated in the Town Hall. So many advance applications for new subscriptions were received that the ABC has decided to enlarge the number of concerts by ten. Beginning in 1950, forty subscription concerts will be played, divided into two different series of ten, with each subscription program played twice.

How the government will eventually solve the housing problem remains to be seen; but as long as a man of Mr. Goossens' determination directs Sydney's musical affairs, the issue will always remain alive. Incidentally, Mr. Goossens' three-year contract as conductor of the Sydney Symphony and director of the State Conservatorium expires in June, 1950. It is generally assumed that the contract will be extended, but no official announcement has yet been made.

Ever since his arrival, Mr. Goossens has advocated open-air concerts. Sydney's climate is ideally suited for this kind of popular entertainment, but no response has been made by the authorities to Mr. Goossens' repeated suggestions of appropriate sites for the erection of an open-air shell. Finally, Mr. Goossens and the ABC decided to take matters in their own hands. A wooden platform and an improvised shell of plywood boards covered with coarse hemp sacking were put up in one of Sydney's public gardens. A loud-speaker system was installed, and Sydney's first open-air orchestral concert took place before an audience of 25,000 people on the afternoon of Nov. 20, 1949. (A concert at night would have proved too expensive on account of lighting.) The very next day, the state government, through one of its ministers, announced that a permanent open-air shell would be constructed within the shortest possible time. There can be little doubt that open-air concerts will become regular events in the future.

DURING the season just concluded, nine singers (Elisabeth Schwarzkopf, Rudolf Schock, Harold Williams, Peter Dawson, Marjorie Lawrence, Todd Duncan, Ninon Vallin, Oscar Natzka, and Joan Hammond), five pianists (the Rawicz and Landauer duo, Witold

(Continued on page 74)



MARGUERITE



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KOZENN CHAJES

Soprano

Pianist-Composer

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Francis D. Perkins,
Herald Tribune, Dec. 31, 1949

" . . . it was a surprise to discover how alive his performance of Hindemith's Third Sonata became. By the time he reached Norman Dello Joio's fresh and youthful sounding Third Sonata written only last year, his interpretation was really masterful in style."

Times, Dec. 31, 1949

IN DETROIT

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Russell McLaughlin, *News*



IN CHICAGO

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Claudia Cassidy, *Tribune*

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POST, (Harriett Johnson)

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China

(Continued from page 5)

to confusion and to preconceived, faulty notions of the musical consequences involved. Using an example of the living Chinese language, let us select the phonetic syllable MA, and examine its four meanings in the four intonations:

- MA1 = mother, old woman, nurse (high pitch level—long)
- MA2 = hemp (any pitch level)—rising movement)
- MA3 = horse low pitch level—down-up movement)
- MA4 = curse (medium level—short, imperative, staccato)

It is clear from this illustration that without careful observation of these four tones, the Chinese language and its individual words become utterly meaningless and nonsensical. Applying these principles to the realm of music, and beginning with the song (i.e., the setting of musical tones to the spoken word), it also becomes clear that even the simplest song composition in Chinese must conform with these inflections. It is impossible to sing to a falling or level melodic line a word or a syllable whose meaning is conveyed by a rising tone; nor can a longer, sustained note fit the meaning of a word-syllable the intonation of which is the short, or as we have called it, the staccato, tone. Obviously the melodic line of a Chinese song is determined by the words.

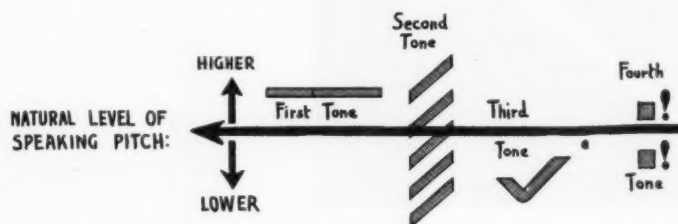
This process seems so simple, so limited in possibilities, and apparently so compulsory that several authors have laid down something like inherent and unchangeable rules of Chinese song composition. I, too, have succumbed to this temptation. In classroom experimentation at St. John's University, in Shanghai, I gave the class a few stanzas of Chinese poetry, with intonations indicated for each syllable, along with a few rules about the most common intervals and rhythms in Chinese song composition. Forthwith the students began writing songs by the dozen. The results were pleasant and very gratifying; all these little prefabricated folk tunes sounded very Chinese. But probably all of them were wrong, for subsequent analysis showed that composers of Chinese folk tunes pay little or no attention to word intonations, and do not seem to care whether the meaning of the words is understandable within the musical settings. The melodies are frequently composed as if there were no intonation rules in the Chinese language. In other words, an emancipation has taken place that has separated later practices of composition from the basic facts of the language. On the other hand, it seems to be clear that at an earlier stage of musical culture the language factor beyond doubt influenced the evolution of Chinese melody. When this emancipation took place, where it started, and how far it went, are data as difficult to determine accurately as every other basic relation between language and music in China.

The poetry of the T'ang Dynasty (618-907 A.D.), the so-called golden age of Chinese poetry and art, which developed

immensely difficult and intricate patterns of rhymes and versification, and rather sophisticated rules for the arrangement of intonation patterns within the verses, should have been an admirable background for the formation of melodic rules in Chinese music. This period and its influence on Chinese music might be compared, *cum grano salis* of course, to the French and Provençal troubadours, or to the Meistersinger guilds in Germany, with their scholastic oddities, pedantry of composition, and rules for poetizing. Some authors have tried to derive the basic rules of Chinese composition and melody-setting from the T'ang poetry and its sophisticated complexities. But the difficulty is that we have no idea how the Chinese language and its intonations, either in plain speech or in recited poetry, sounded 1,200 years ago, nor do we know anything conclusive about the tone qualities, pitches, sonorities, and melodic execution of T'ang music. Consequently, all conclusions about this period and its music-language relation are mere guesswork, without the slightest possibility of proof or even partial substantiation.

We might get somewhat nearer to realities by investigating instrumental music, if we are willing to accept the old theory that all in-

strumental music is more or less derived from and developed out of vocal music. Such an investigation uncovers a number of facts that are unique to China, and that can be more easily understood and explained if we link them to language factors. Future research will have to prove whether or not such explanations are correct.



strumental music is more or less derived from and developed out of vocal music. Such an investigation uncovers a number of facts that are unique to China, and that can be more easily understood and explained if we link them to language factors. Future research will have to prove whether or not such explanations are correct.

IT is an extraordinary fact that the Chinese are the only musical people in the world who are deeply interested in the single, individual tone and its production. All other musical civilizations began by developing melismas, or small melodic units; for them, music actually more or less began with the invention of melody, i.e., a series of conjunct tones. For the Chinese, the production of a single individual tone, repeated over and over again, but in dozens of different shadings, intensities, timbres and pitch inflections, was a self-contained and highly advanced idiom of artful expression. Witness Confucius beating his sounding stone, with its single-tone pitch, but in innumerable variations; or the Chinese seven-stringed zither *Guching* (Ch'in or K'in, in the usual terminology of musical dictionaries), for which, at the peak of Chinese classical music culture, probably more than 150 different touches were known and practiced to produce a single tone on one of its seven strings. Unless we bring this fact into direct relationship with language factors, it is almost

impossible to find a plausible interpretation for this unique aspect of Chinese instrumental music. A second group of related facts is revealed by a critical investigation of the Chinese stringed instruments and playing techniques that partly survived into the present century. There is a significant difference between melody instruments and the instruments used mainly for accompaniment. The latter are of the usual types we find among other nations and races. The melody instruments, however, are specially designed to allow for pitch inflections at any moment and interval.

The bowed violin, *Erh-hu*, for example, has no fingerboard. Stopping a string by pressing it down to a wooden point of resistance will define a pitch clearly on the board, and will not allow for any subsequent sharpening or flattening of the tone. Because the *Erh-hu* has no fingerboard, there is no resistance to the stopped string. The further the stopping finger presses the string down, actually even bending it, the higher the pitch becomes from increasing tension: relaxing the pressure will flat the sharpened tone again. In other words, the instrument is designed for a playing technique that provokes and permits flexible pitch at any point of the "scale." The possible objection to this argument, that the *Erh-hu* was originally a Mongolian instrument, imported into China and foreign to Chinese musical tradition, has little bearing on the issue. The *Erh-hu* was fully adopted into the nation's music; it is the only foreign instrument that has survived throughout the centuries and is still widely used and popular all over China.

A third example of the melody-

type instrument, also with exceedingly high frets, is the Moon-Guitar (*Yuch-ch'ing*). This instrument again allows and provokes playing techniques with variable pitches at any given point of the scale. A style that would require on Western string instruments a special glissando technique almost impossible to execute is provided for in the Chinese melody instruments by the very construction and design of the instrument. One cannot fail to see the immediate connection with the language factor and its tone inflections, and it is probably accurate to identify the main characteristic of Chinese classical music as the absence, or rather the uselessness, of defined pitch relations and interval steps. Let the tone rise or fall—the motion, in terms of microintervals, means everything, the grade of intensity everything, the quantity very little; and absolute pitch standards have no more than theoretical value.

WE can now understand better why Chinese music was able to limit itself, essentially and for most of its historical course, to what is customarily referred to as a monotonous five-tone scale. Chinese ingenuity, aided by the language factors of varied intonations, devised an amazingly rich system of tonal inflections, colorings and pitch shadings—a system that is utterly beyond present Western comprehension. It is the same factor that permitted limitation of the spoken language to 440 phonetic units. The great forgotten music of China, limited as it was to five-tone scale, was mainly, or even exclusively, an art of shades, nuances, and immensely subtle gradations, which has no equivalent in Western civilization. If we study the wonderful Chinese paintings of these past centuries, we arrive at a closer understanding of the exquisite music these epochs must have produced. Thousands of these paintings depict subjects in terms no more varied than the Chinese scale, with its five tones. Again and again we find a few bamboo cuttings, some cherry blossoms, or a cherry twig silhouetted against the moon; a background of cloud formations; and an indication, faintly hinted, of a mountain range or a precipice. All this is painted in black ink, with no color permitted except black, grey, and white. But one who takes the pains to let this art of black and white, with its frequent lack of any consideration of perspective, affect his sense of beauty and imagination—one who really tries to see—will experience delight and no end of surprise at the discovery of the dozens of shades and grades of white and black, and the hundreds of different greyish nuances that contain the whole world of appearances and emotions.

TWO important conclusions can be drawn from these circumstances; as a matter of fact, they must be drawn. First, it is impossible to transcribe Chinese classical music into Western staff notation. Anyone who tries to do so will never achieve anything better than the most crude approximation, a hollow and meaningless skeleton that leaves out all the es-

(Continued on page 72)



Letter from Dukelsky

New York

Dear Mephisto:

I read with great interest the Americans in Paris item on the editorial page of the January 1 issue of your esteemed magazine. I wish to thank you for two reasons: 1) because you printed a fairly complete catalogue of our Paris doings (Dean Dixon's and mine,) which we found was of insufficient interest to the New York daily press; and 2) because your item gives me a legitimate opportunity to let off some steam.

A few corrections to begin with, if you don't mind. Your remarks would seem to imply (and with apparent good reason) that in my efforts on behalf of American music, I appear to favor but one composer — myself. That is no crime, as I could name two or three leading local composers who are, to put it mildly, no slouches in that respect, which does not lower them in their compatriots' esteem.

However, in the interests of the truth, I must state that I am not one of their number. During my residence in Paris in 1947-48, I evolved a workmanlike plan for the exchange you speak of. With the help of my good friends, Henry Barraud, the music head of the Paris radio, and Paul Gilson, its program director, I suggested that we give a symphonic concert of really worth-while American music, without insistence on the appearance of two or three names that invariably appear on such programs — in other words, without sticking to the correct American Party Line in music, but simply by selecting works of unquestionable musical value.

Such a program was soon arrived at — and, please note, did not contain a single bar of my music, in accordance with my express wishes. Having been brought up in Russia and France, musically speaking, I do not consider myself a "typical American composer," although I'm as proud as the next fellow of my American citizenship. Also, I had Le Bal des Blanchisseuses, a successful ballet, on the boards and decided to step aside in favor of my colleagues.

Accordingly, the following list was made up: Walter Piston's Second Symphony, Wallingford Riegger's Canon and Fugue, David

Diamond's Rounds, Morton Gould's Pavane, Douglas Moore's Barnum Pageant, Charles Ives' In the Night and Edward MacDowell's D minor Piano Concerto, with the gifted Vera Franceschi as soloist. It is an extremely eclectic list, as you see, yet it had these virtues: 1) All the music was of good quality; 2) it had decided audience appeal; and 3) it paid no respects to our Tammany Music Hall. The concert took place on July 2, 1948, was conducted by Jean Giardino, and was a pronounced success.

I must regretfully state, however, that the French Radio's representative in New York had a terrible time for nearly six months trying to get the music from the composers or their publishers. Most of them were distinctly dubious of the whole enterprise, and wanted substantial remuneration, the biography of the conductor, etc., etc. As it turned out, all of the orchestral materials for the concert were finally obtained in Paris, thanks to the valiant efforts of Miss Anita Lauve of the Cultural Division of the American Embassy, and the well-stocked musical library of the Paris Information Center.

In exchange, I obtained scores by Elsa Barraine, Claude Delvincourt, and Henry Barraud, which were subsequently performed with success in New York by Leon Barzin and Dean Dixon. I was also entrusted with several novelties by my friends Henri Sanguet and Daniel Lesur, which I hope will be introduced here by Bernard Herrmann, who is doing so much for new music (also without the slightest allegiance to the T.M.H. —brave man!) at CBS.

As for the current American invasion of musical Paris, I am proud of the fact that I helped the brilliant Dean Dixon to find such spontaneous and well-deserved recognition in the French capital — which is still the musical capital of the world, in this writer's opinion. Records will show that Ulysses Kay and Wallingford Riegger also figured on Mr. Dixon's programs, but had to be replaced by classics at the last moment, for technical reasons. The performance of my cantata had nothing whatever to do with the "transatlantic exchange" or my efforts on its behalf, as it is a work written in Paris on a French text, and chosen by Roger Désormière for the simple reason that he happened to like it.

Since Dean Dixon is now an established success in Paris, American composers will do well to write him at the Hotel Madison, 143 Boulevard St. Germain, Paris.

Thank you very much for your help and interest.

Sincerely,

Vladimir Dukelsky

Mozart in America

Not long ago, David Randolph read a letter, on his radio program, Music for the Connoisseur, purporting to prove that Mozart lived several years longer than has been supposed, and spent some time in America. Mr. Randolph refused to take the letter seriously; which, as it turned out, was wise, since an advertising copy writer, Edward Mandel, later confessed to writing it as a hoax. Before coming to America, Mr. Mandel claimed,



Mozart suffered six years of amnesia, from which he emerged to find himself a fishmonger in London, in the act of selling a three-pound flounder to a customer. Could it be that Mr. Mandel once strayed into a musicological meeting, and never recovered from the shock of discovering the sort of investigation musical scholars so often pursue?

Sieglinde's New Skin

When Lauritz Melchior went big-game hunting in Africa a year ago, he did not put all thoughts of opera out of his mind. In the course of his safari, he shot an antelope, and immediately earmarked the creature's skin as a new costume for Astrid Varnay to wear as Sieglinde, in Die Walküre. Before the curtain went up on the season's first performance of the opera, on Dec. 12, Mr. Melchior presented the skin, made into a costume, to Miss Varnay, and the soprano wore it that very night.

Puccini's Friend

One of the most interested members of the audience at the Puccini Memorial Concert, in the Metropolitan Opera House on Dec. 11, was Father Dante del Fiorentino, pastor of St. Lucy's Roman Catholic Church, in Brooklyn. The 59-year-old priest, though 33 years younger than the composer, was a close friend of Puccini; he was born in Chiesa, Tuscany, the next village to Torre del Lago, where Puccini lived and composed most of his operas.

Puccini preferred to compose after midnight, Father Dante recalls. His usual working hours were from about eleven in the evening until four in the morning. Frequently he found it impossible to compose until he was tired from the activities of the day.

La Bohème is Father Dante's favorite Puccini opera, he told a New York Times reporter. "He reached his greatest heights of creativeness in this opera because he wrote about people he knew" — the painters, poets, writers and musicians who were Puccini's close friends, and who often gathered in his home.

Alienation of Affections

The New York City Opera Company, in its recent season in Chicago, was received with critical disagreement in the Chicago press that reached epic proportions. At

the end of the first week, the opera management used its advertising space in the Sunday papers to print some of the conflicting judgments, under the heading, DON'T MISS ITS CONTROVERSIAL PRODUCTIONS. Here are a few samples:

Der Rosenkavalier:

"Most fraudulent Rosenkavalier of my possibly pampered existence . . . If this is opera, I am suing it for alienation of affections."—Claudia Cassidy, *Tribune*.

"Performance of great beauty . . . admirable in its subtlety . . . fluent in action . . . permeated with artistic insight."—Felix Borowski, *Sun-Times*.

Carmen:

"Awkwardly staged, poorly rehearsed, and tentatively sung."—Claudia Cassidy, *Tribune*.

"Well integrated ensemble . . . high degree of teamwork between singers and orchestra unparalleled for many years."—Louis Palmer, *Sun-Times*.

Don Giovanni:

"It is a wonderful thing what a high spirited performance can do . . . The music comes to life and so does the audience . . . an enterprising company is giving an entertaining production of a great opera."—Claudia Cassidy, *Tribune*.

"Less appealing than it should be, due to Komisarjevsky's strange notions of staging it . . . The singers proved themselves well qualified . . . orchestral playing worthy of great praise."—Felix Borowski, *Sun-Times*.

Metropolitan Box Score

Key:

W—A winning performance

T—A tie, with a balance of good and bad features

L—A losing performance

Score from Jan. 2 to 14:

Tristan und Isolde, Jan. 2	.....T
Le Nozze di Figaro, Jan. 4	.....W
Aida, Jan. 5	.....L
Rigoletto, Jan. 6	.....T
Lohengrin, Jan. 7	.....L
La Traviata, Jan. 7	.....L
Samson et Dalila, Jan. 8	.....T
Faust, Jan. 9	.....L
Der Rosenkavalier, Jan. 10	.....T
L'Elisir d'Amore, Jan. 11	.....T
Die Meistersinger, Jan. 12	.....T
La Bohème, Jan. 13	.....W
Lucia di Lammermoor, Jan. 14	.....T
Die Walküre, Jan. 14	.....T

Summary of the period:

Win—2; Tie—8; Lose—4

Summary of the season to date:

Win—7; Tie—29; Lose—15

Mephisto

MUSICAL AMERICA

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Why Sovyetskaya Musica And Musical America Differ

ELSEWHERE in this issue we have reprinted an article on American music journalism from the Russian music magazine, *Sovyetskaya Musica*. Its distortions of fact and peculiar value judgments seemed so startling that we have interpolated a series of rebuttals among its paragraphs. This item-by-item duel, however, is probably relatively fruitless; for when all is said and done, scarcely a single Russian or American is likely to change his mind as a result of it.

The differences of opinion aroused by the Soviet article are much more than mere surface disagreements. They rest upon a fundamental conflict of philosophical principles. As long as the social and political beliefs of the two countries involve warring assumptions, common understandings about music are as impossible as common understandings about biology, economics, or the control of atomic energy.

In a totalitarian state such as Soviet Russia, the individual has no independent existence. His daily activities, hopes, and fulfillments are subordinate to the welfare of the state. If his personal predilections differ from those the state wants him to have he must abandon them. The state must always be able to pursue its aims without hindrance, and every individual must serve those aims without the slightest personal reservation.

In a democratic country such as the United States, the concept of an all-powerful central government is abhorrent. Our national government was formed by mutual consent of its individual members, for the purpose of preserving the freedom to hold differing opinions and to seek the truth in differing ways. Whenever we lose or relinquish this freedom, we shall have lost our identification with the aspirations of the founders of American democracy.

The perpetuation of a totalitarian state is impossible unless every activity and every interest is firmly controlled by the central authority. In Russia, therefore, musicians are expected to use their art to advertise the political and social goals of the state, and to help create in the people an enthusiastic acceptance of their role in the life drama of the nation. Composers, performers, and critics are kept under constant strict surveillance, lest they express themselves as independent individuals rather than as political apologists. Musical values are measured by the single criterion of usefulness to the state. Josef Stalin is, figuratively, the chief music critic of Russia, and his adjutants, the members of the Central Committee of the Communist Party, administer his judgment, precepts, and ukases with zealous finality.

The chief fear of the arbitrary men in charge of Russia's musical life is the fear of "western bourgeois formalism," the doctrine that holds that an artist can create works in any manner he wishes and for whatever reasons he wishes. "Bourgeois formalism" is intolerable in the Soviet society because it relieves music of propagandistic obligations, and refuses to abide by the rule that all music must be attractive to the entire mass of the population.

In a democratic state, the use of music for purposes of propaganda is admissible, although frequently viewed with suspicion or distaste, and seldom considered the best reason for the encouragement of the art.

For us, music—like all the other arts—has come to be regarded as a significant expression of the general truths and aspirations of human existence; it does not need a more specialized justification. Since people are not all alike, their musical expressions—as creators, performers, or listeners—do not need to be uniform. Indeed, we expect every musician to be different from every other one, and we attach great importance to the wide variety of meanings and modes of expression the musical art can achieve.

This diversity makes unvarying value judgments impossible, but it produces the superior moral result of requiring every man to work for himself in order to arrive at his own convictions about truth and beauty. The aims and values of music are not foreordained; we must all seek to discover them. By this search we may broaden our horizons, and also increase our sense of personal possession of the art. We cannot sacrifice flexibility and independence in our musical outlook to official regimentation. And because we cannot understand why the Russians should have been willing to make this sacrifice, we can find little or no common ground with them for the evaluation or discussion of music, or of the activities connected with it.

A Shining Beacon In The Gloom Of Radio

IN one after another of the foreign reports published in this issue, tribute is paid to the service rendered by government-subsidized radio stations, which are the principal sponsors and promulgators of contemporary music in most of the countries of Europe and Latin America. If these broadcasting stations were to abandon their present policy of presenting the works of native composers, very little new music would be heard at all in those nations.

The commercial operation of radio stations in the United States does not lend itself to the support of contemporary or experimental music. In order to survive in a climate of free competition, all the major American stations must aim their broadcasts toward the largest possible mass audience. There is no room—or at least the station and network owners think there is none—for programs designed for the admittedly small audience interested in the up-to-date developments of serious music.

There is, however, one notable exception to the rule. WNYC, the municipally operated station of the City of New York, regularly broadcasts all manner of serious-music programs, and does not hesitate to bring the most exacting modern compositions, both American and foreign, to the ears of its listeners. The station operates by a simple credo, "WNYC never underestimates the intelligence of its listeners."

For the eleventh consecutive year, WNYC will present its annual American Music Festival—from Feb. 12 to Feb. 22. Most of the hours of the day and evening are devoted to programs of American music, new and old, sung and played by American artists and by ensembles ranging from the New York Philharmonic-Symphony to a high school chorus from Staten Island.

This year, between Lincoln's Birthday and Washington's Birthday, some five hundred compositions by American composers will be presented by WNYC. To Herman Neuman, musical director of the station, American composers, performers, and listeners owe a growing debt of gratitude.

MUSICAL AMERICANA

AN EXHIBITION of paintings by **Lotte Lehmann** will open at the Schaeffer Galleries, on Jan. 23, the day after the singer begins a series of five appearances in New York. The forty paintings to be shown include interpretations of the songs in two notable cycles—Schubert's *Winterreise* and Schumann's *Dichterliebe*. . . . **Rudolf Firkusny** began his winter tour by appearing with the Philadelphia Orchestra, on Jan. 9, in a benefit concert for the orchestra's pension fund. Later he will be soloist with the Rochester Philharmonic, the Houston Symphony, and the National Symphony, in Washington, and he will give recitals across the country until early in May, when he will go to South America for his third tour of that continent.

The Franklin D. Roosevelt Birthday Memorial Concert, on Jan. 30, in the grand ballroom of the Waldorf-Astoria, will present **Lily Pons**, **Nathan Milstein**, and **Jan Peerce**, and the Juilliard Symphony, conducted by **Jean Morel**. **Deems Taylor** will act as commentator. . . . Following her recent concert tour of the United States, **Ella Goldstein** returned to Israel, where she was soloist in Beethoven's Fourth Piano Concerto, with the Israel Philharmonic, under **Paul Paray's** direction.

At the end of April, when he will have played more than 53 engagements during the season, **Tosy Spivakovsky** will go to Europe to make his first appearance there since 1933. Last fall, the violinist played the first performances in St. Louis and Cincinnati of **Béla Bartók's** Violin Concerto. . . . **Rose Bampton** is scheduled to make her first North American appearance as the Marschallin in *Der Rosenkavalier*, when the opera is given in a concert version by the San Francisco Symphony, **Artur Rodzinski** conducting, on Jan. 19. The soprano has sung the role at the Teatro Colón in Buenos Aires. . . . **David Guion**, Texas composer now a resident of Pennsylvania, spent the holiday season in Dallas.

The arrival of the liner *Queen Mary*, on Jan. 9, brought **George London**, young American bass-baritone, who, in his first season at the Vienna State Opera, sang leading roles in *Faust*, *Aida*, *Carmen*, *Prince Igor*, *The Tales of Hoffmann*, and *Boris Godounoff*. . . . The illness of **Beniamino Gigli** caused the postponement of a performance of Verdi's *Requiem*, in Rome, in which he and **Lucy Kellston**, American soprano, were to appear as soloists.

Nikita Magaloff, who returned to the United States on Jan. 9 for a tour of this country and Canada, gave two programs in Valdemosa on the island of Majorca, where Chopin lived for some time, in honor of the hundredth anniversary of the composer's death. He was also heard as soloist in a program commemorating the first concert of the Società del Quartetto, given at La Scala, Milan. . . . **Walter Hendl**, conductor of the Dallas Symphony, left with his wife on Jan. 4, via Braniff International Airways, for a two-week tour of South America. While in Rio de Janeiro, Mr. Hendl planned to audition Brazilian musicians and inspect works by Brazilian composers in preparation for a special Latin American concert he will conduct in Dallas, on March 11. The cultural relations department of Braniff Airways will sponsor the concert. . . . **Elliott Fisher** left on Jan. 13 for Stockholm, where he will make his European debut. The young American violinist's subsequent tour will take him to Norway, Denmark, Holland, Switzerland, and Austria.

Roland Hayes will include five Afro-American work songs, arranged by Frederick Hall, in his annual New York recital, in Carnegie Hall, on March 5. The tenor will be accompanied by **Reginald Boardman**. . . . **Henry Mazer**, conductor of the Wheeling Symphony, recently announced his marriage last November to Kathryn Foulk Paull. The couple will reside in Shawnee Hills and Green Tree Terrace, Pittsburgh.

Nicole Henriot has accepted an invitation from the French government to participate in the French Fortnight festival in Caracas, Venezuela. The French pianist, now touring the United States and Canada, will fly there and back in order to give a recital and appear with the local orchestra, on Jan. 20 and 21. . . . A group of American compositions will be included by **Edward Katz** in the programs he will give during his forthcoming European tour. The young violinist will appear in Stockholm, Copenhagen, The Hague, Amsterdam, Brussels, Paris, Geneva, Zurich, Milan, and Rome.

On Dec. 6, at the dedicatory ceremonies of the Oley Speaks Music Library, at Canal Winchester, fifteen miles south of Columbus, Ohio, **Margaret Speaks** sang a program of songs of the composer, her uncle. Mr. Speaks, had planned the library before his death, on Aug. 7, 1948.



TWENTY YEARS AGO: FAREWELL OF FRANCES ALDA

Paying tribute to Frances Alda after her final appearance at the Metropolitan Opera, in the title role of Puccini's *Manon Lescaut*, on Dec. 18, are Edward Johnson, Giulio Setti, Antonio Scotti, Lucrezia Bori, Pavel Ludikar, Mme. Alda, Lawrence Tibbett, Beniamino Gigli, Adamo Didur, and Giovanni Martinelli.

Chicago's First Fidelio

Beethoven's *Fidelio*, which had never before been produced by the Chicago Civic Opera, quite unexpectedly turned out to be the artistic triumph of the season. To Egon Pollack, the conductor, goes the principal credit for this stimulating experience. Frida Leider was the Leonore and Alexander Kipnis the Rocco. Kathleen Kersting, a protégée of Emma Calvé, made her debut as Marzellina; René Maison was the Florestan; and Robert Ringling was the Pizarro.

A Pioneer

Lawrence Tibbett has signed a long-term contract by which he will appear in at least one featured screen production yearly for Metro-Goldwyn-Mayer. The *Rogue Song* marks his first venture before cameras and microphones. Mr. Tibbett is the first opera singer to complete a full-length all-talking film.

Appraisal Deferred

The first *Götterdämmerung* of the season, on Jan. 17, served to introduce to America the Dutch soprano, Elisabeth Ohms. Criticism of her as a singer and as an artist must be reserved. . . . one feels that she has more than she gave forth on this occasion.

Tragedy

Alexander Lambert, pianist and teacher, for forty years a prominent figure in the musical world of New York, was run down and killed by a taxicab within a block of his home on the morning of Dec. 31.

Farewell

Amelita Galli-Curci will retire from the opera at the end of her present season at the Metropolitan to devote herself in the future entirely to concert. The soprano sails on Feb. 7 for an extensive tour of Europe. Next fall she will make her second concert tour of England.

It Never Happened

Report that John Erskine and George Antheil had been commissioned by the Metropolitan to prepare an opera based on Mr. Erskine's *Helen of Troy* was denied last week. Otto H. Kahn, chairman of the board, had no comment, but it was said that he would be interested in examining such a score.

Memorial for an American

Pledges are still coming into the fund for the Stephen Foster Memorial Building, to be erected in Pittsburgh. The building is to contain a room to house Foster's piano, flute, manuscripts, portrait, and other *Fosteriana*.

Johnson as Johnson

Hollywood actors, in the film version of Owen Wister's *The Virginian*, gave Edward Johnson, a former boy soprano who learned about *The Girl of the Golden West* far from its bullet-ridden locale, an idea of how Dick Johnson, the frontier bandit, should swagger. "I always think whatever role I'm doing at the moment is my favorite," smiled Mr. Johnson. "I've liked doing *Romeo and Pelléas*. What I want in a role is that it should have some poetic and some heroic qualities and that the opera should be good theater. Certainly that covers Dick Johnson. I've always felt that, although Johnson was a rufian, as soon as he met Minnie he became just a romantic lover."

Auspicious Beginning

As the culmination of plans long under consideration, eighty musicians of Washington have announced the formation of the National Symphony Orchestra. They have chosen as their leader Rudolph Schueller, director of the opera school connected with the Cleveland Institute. . . . Three concerts are planned for this season, the opening concert on Jan. 31. . . . The first program will include Edgar Stillman Kelley's *New England Symphony*, and works by Wagner, Bizet and Liszt. Hermann Rakemann is the concertmaster.

Before Hitler

It has been announced that Arturo Toscanini will conduct all performances of *Tristan and Isolde* and *Tannhäuser* at the next Wagner festival at Bayreuth. Lauritz Melchior and Gotthelf Pistor will alternate as *Tristan*; Nanny Larsen-Todsen will sing *Isolde*, with Alexander Kipnis as *King Marke*, Rudolf Bockelmann as *Kurvenal* and Anny Helm as *Brangäne*.

Silver Jubilee

When Frederick Stock appeared on the Chicago Symphony rostrum for the Friday concert of Jan. 10, he was completely taken by surprise when the orchestra arose and accorded him a *tusch*; the audience likewise stood and cheered the conductor, who on that date celebrated the 25th anniversary of his assumption of the post.



On The Front Cover:

LICIA ALBANESE, who is now in her eleventh season at the Metropolitan, was born in Bari, Italy. She won a government-sponsored, nationwide singing contest in 1935, and made her first opera appearance the same year, in Parma, in *Madama Butterfly*. On Feb. 9, 1940, she made her Metropolitan debut in the same opera. Since then the soprano has sung eleven other roles there, including *Violetta* in *La Traviata*, *Marguerite* in *Faust*, and *Mimi* in *La Bohème*. She has appeared in leading opera houses in Europe and America, including La Scala Milano and Covent Garden, and in numerous concerts and radio programs. She became an American citizen in 1945.

Italy

(Continued from page 7)

tions—aside from the Accademia di Santa Cecilia, the Maggio Musicale, the Concerti della Scala, and those (for chamber orchestra) of the Teatro Nuovo—the activity of Radio Italiana (RAI) should be singled out for notice, because of its singularly interesting performances of unusual works, both new and old. In a new program, *Notturni dell' Usignolo*, broadcast four times a week at 11:30 p. m., musical, dramatic, and poetic works are presented for an elite public, eager for new knowledge and new experiences. The new broadcast is a sort of embryonic Third Programme, entirely different in scope and purpose from the broadcasts aimed at the large general public. Recent programs have included a number of cycles—the variation form from Frescobaldi to Busoni; Gioacchino Rossini; the quartets of Béla Bartók; the Romantic lied; François Couperin; Expressionism and the twelve-tone technique; and the Mass. Each cycle was discussed by a critic with particular qualifications for the task.

IF called upon to name the musical revelations of the year, I should be hard put to it to decide what they were. Among composers, G. Francesco Ghedini has received the greatest attention on programs and the most comforting acceptance from the critics and the



Gianandrea Gavazzeni



Mario Peragallo



G. Francesco Ghedini

A TRIO OF ITALIAN COMPOSERS

public. Among conductors, young Guido Cantelli has moved decisively into the first rank; and the status of Gianandrea Gavazzeni, who has profited from his early experience as a composer, has been confirmed, in the fields of both opera and concert.

Toward the end of this season, La Scala intends, it is said, to present Mario Peragallo's *La Collina*, a "scenic madrigal" for solo voices, chorus, and orchestra, based upon seven epitaphs from Edgar Lee Masters' *Spoon River Anthology*. This work was given

in concert form at one of the recent Venice festivals. The composer, not yet forty, began his career in conventional fashion by writing, between 1930 and 1940, two operas (to librettos by G. Forzano) in which a perceptible youthful freshness was imprisoned within the formulas of post-Puccini melodrama. After a period of crisis and reorientation, he began to harken to the dodecaphonic siren, and his most recent pages (*Music*, for double string quartet; and *La Collina*) are advanced rather than interesting. To Pera-

gallo, the president of the International Society for Contemporary Music has been given the task of planning on a reconstituted basis the Italian sessions of the society, in preparation for its festival at Brussels in the spring. Peragallo proposes to widen the base of the organization, and to this end, he has appointed a committee consisting of Fernando Ballo, Mario Labroca, Alberto Mantelli, Guido Pannain, Luigi Ronga, and the author of this report, who boasts of having been one of the original members of the ISCM in 1922.

Austria

(Continued from page 4)

activities of the Vienna Symphony—*Die Grosse Symphonie*, and the *Karajan Zyklus*. To these should be added two choral programs—Bach's *St. John Passion*, and Franz Schmidt's *Das Buch mit sieben Siegeln*, in both of which the Choral Society of the Gesellschaft will sing. Eight subscription lieder recitals are scheduled—by Dusolina Giannini, Franz Voelker, Hans Hotter, Viorica Ursuleac, Julius Patzak, Anton Dermota, Irmgard Seefried, and Elisabeth Schwarzkopf. Eight extra recitals, also devoted to lieder, will be sung by Kirsten Flagstad, Margarethe Klose, Walther Ludwig, Hermann Uhde, Elisabeth Höngen, Desi Halban, Kathleen Ferrier, and Boris Christoff. The Schneiderhan Quartet will be heard in a series of eight chamber-music programs, in six of which guest artists will participate.

These programs are only the ones listed at the beginning of the season, for the most part in subscription form. Whenever the right opportunity presents itself, the Gesellschaft der Musikfreunde presents other programs, sometimes with almost no advance warning. George London, American bass-baritone, recently gave his first lieder recital here under the sponsorship of the Gesellschaft. His success was even greater than had been anticipated, although he had already established himself at the Staatsoper. In the case of Wilhelm Backhaus, everyone knows beforehand what will happen, and it does: The tickets go immediately.

The Gesellschaft is planning

an elaborate International Bach Festival, to be given in the first half of June, in celebration of the 200th anniversary of the death of Johann Sebastian Bach.

The programs will offer such major works as the *Passion According to St. John* and *Passion According to St. Matthew*, and the seldom-heard *Passion According to St. Luke*; the *B minor Mass*; the *Well-Tempered Clavier*; the *Art of the Fugue*; and various cantatas and solo and chamber pieces. An unusual event will be a divine service in the style of Bach, to be held in the Church of St. Dorothea (Evangelical).

Although it will be primarily a Bach Festival, other composers and their works near to the hearts of the Viennese public will be also represented. Among the works promised are Mozart's *Coronation Mass*; Schubert's *Mass in E flat*; Haydn's *Nelson Mass*, and his little opera, *The Apothecary* (sung by the Vienna Choir Boys); Bruckner's *Mass in E minor*; and Beethoven's *Mass in C major*.

Among the organizations and artists taking part in the festival will be the Vienna Philharmonic and the Vienna Symphony; the choir of St. Thomas' Church in Leipzig; the Staatsoper chorus and the chorus of the Gesellschaft der Musikfreunde, the Schneiderhan Quartet and the Konzerthaus Quartet, Yehudi Menuhin, Guenther Ramin, Louis Kentner, Marcel Dupré, Enrico Mainardi, Denis Matthews and Elisabeth Schwarzkopf. The conductors will be Herbert von Karajan, Joseph Krips, Volkmar Andreae, Otto Klemperer, Dimitri Mitropoulos, Hermann Scherchen, and Paul Hindemith.

The festival will extend from June 1 to June 15. Most of the

concerts will take place in the great hall of the Musikverein. The masses will be sung in Vienna's leading churches, with three exceptions. The Bruckner Mass will be performed at the Augustine monastery at St. Florian, the Schubert Mass at the Benedictine monastery at Melk on the Danube, and the Nelson Mass at the Haydn Church, at Eisenstadt.

THE state opera companies mount productions in both the Theater an der Wien and the Volksoper every night during ten months of the year. Along with the Vienna Philharmonic men, the rest of the personnel of the Theater an der Wien moves bag and baggage to Salzburg around the middle of July, when rehearsals begin for the festival in August. Thus their two-month vacation is considerably shortened. The type of production characteristic of each house can best be given by showing a typical weekly schedule.

Staatsoper, at the Theater an der Wien: Puccini's *Turandot*; Mozart's *Don Giovanni*, and *The Magic Flute*; Bizet's *Carmen*; Tchaikovsky's *Pique Dame*; and Wagner's *Die Meistersinger*. Volksoper: Johann Strauss' *A Thousand and One Nights*, Mascagni's *Cavalleria Rusticana*, and Leoncavallo's *Pagliacci*, Millöcker's *The Beggar Student*, Gounod's *Faust*, Britten's *The Beggar's Opera*, and Johann Strauss' *A Night in Venice*.

Each house has its own staff, orchestra, and singers, but there is some exchange of principal singers. Since each house regularly prepares new productions, it is to the point to list the plans of each theater for this season. Staatsoper, Theater an der Wien: a new ballet

evening (Gluck's *Don Juan* and Richard Strauss' *Legend of Joseph*); Mozart's *La Clemenza di Tito* (prepared for the Salzburg Festival last summer), *Die Meistersinger*, Puccini's *Tosca*, Weber's *Oberon*, Korngold's *Die Tote Stadt*, and Verdi's *Falstaff*. Volksoper: *A Thousand and One Nights*, *The Beggar's Opera* (the Britten version), Offenbach's *The Bandits*, Richard Strauss' *Die schweigsame Frau*, Johann Strauss' *Ritter Pazmann*, Rossini's *The Barber of Seville*, a Johann Strauss ballet evening, and Wolf-Ferrari's *Die schalkhafte Witwe*.

Viennese singers are now so busy accepting engagements in other countries that audiences can no longer be certain of finding familiar names and voices in some roles, as they could two years ago. This is unfortunate, for it tends to break up the ensemble, always one of the most important aspects of opera production here; but on the other hand, other artists are now invited to come to Vienna for guest appearances, and even regular engagements of various durations.

THE standard on the whole is high, and Vienna can hold its own with any other city in both the quality and the quantity of its opera. Certain productions are hampered by the smallness of the Theater an der Wien, and people like to recall the larger house and relate how things were staged there. But that will come again. Meanwhile, the size of the theater would be a poor reason for condemning the present excellent revival of *Die Meistersinger*.

Most of the guest singers come from Germany. The Viennese singers, however, go nearly every-

(Continued on page 73)

Graciela Rivera

"a class of coloratura that
doesn't show up more than
once in a decade or more."

Alexander Fried—San Francisco Examiner

*Many similar statements have
been written about this great
American soprano in nearly
every large city of the United
States, and more recently in many
of the large cities of Europe.*



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England

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Lambert conducting (one of a series of four Purcell concerts arranged by Anthony Lewis).
11:10-11:45... A Schubert sonata; Edith Vogel, pianist (the sixth in a series of programs of Schubert's piano music).

Thursday

6:00-6:35... Songs by contemporary Greek composers; Arda Mandikian.
7:05-7:45... Schubert's *Grand Duo* (part of the Schubert piano music series).
8:50-10:50... Berlioz' *The Childhood of Christ*; Bach Choir and the London Symphony, Reginald Jacques conducting.
11:15-11:40... A Bach suite; Pierre Fournier, cellist (recorded in an earlier broadcast by Mr. Fournier).

Friday

6:30-7:20... A History in Sound of European Music: The Symphony (1770-90). Program No. 56 in this historical series, of which the general editor is Gerald Abraham. Illustrated by the Boyd Neel Orchestra, Trevor Harvey conducting.
7:50-9:05... Liszt's *A Faust Symphony*; BBC Symphony, Constant Lambert conducting.
10:05-10:20... Mendelssohn records; Alfred Cortot, pianist.
11:25-12:00... Chamber music of Debussy (recorded from an earlier broadcast).

Saturday

9:15-10:05... Heinrich Schütz's *Historia von der Geburt Jesu Christi*; Choir of King's College, Cambridge, and London Symphony, Boris Ord conducting.
10:30-11:15... Chamber music by Mendelssohn and Schubert; Busch String Quartet.
11:30-12:00... Records of music by Corelli.

PLANS for 1950 BBC programs include performances of Frank Martin's oratorio, *Golgotha*, to be conducted by Ernest Ansermet; Martinu's *Symphonie Concertante*, to be conducted by Rafael Kubelík; Prokofiev's *Sixth Symphony* and Britten's *Spring Symphony*, to be conducted by Eduard van Beinum; Henri Sauguet's *Symphonie Expiação*, to be conducted by Roger Désormière; Walton's new *Violin Sonata*, to be played by Yehudi Menuhin and relayed from the Albert Hall in a London Philharmonic concert conducted by Serge Koussevitzky.

The other public body, apart from the BBC, that is supplanting the private sponsor is the Arts Council, an institution that grew out of the Wartime Committee for the Encouragement of Music and the Arts, and that receives its funds direct from the Treasury. The Arts Council awards substantial grants to most of the established orchestras and instrumental groups, as well as to the two main opera organizations, Sadler's Wells and Covent Garden. The growth and development of the Sadler's Wells Ballet was made possible, after its hazardous wartime existence, largely by sponsorship from the Arts Council. The establishment of a permanent English opera company at Covent Garden, now in its fourth year, could not

have been undertaken without generous support from the Arts Council. The main British musical festivals, at Edinburgh and Cheltenham, also owe their continued success to subsidy from public funds. It is against such public expenditure that Sir Thomas Beecham, founder and conductor of the Royal Philharmonic Orchestra, from time to time, takes it upon himself to rail amusingly; but any such musical organization that undertook to be independent of public sponsorship in these times would be doomed to an unnecessarily hazardous career.

AGAINST this new economic background, ambitious plans have been made for the 1950 Season. Covent Garden will give two cycles of Wagner's *Ring*, as well as performances of *Tristan und Isolde*, in the spring and summer, with Karl Rankl conducting and Kirsten Flagstad as Brünnhilde and Isolde. The company, which has engaged many eminent foreign singers during its four years' existence, has introduced to London several interesting American artists. Among them are Doris Doree, as the Marschallin in *Der Rosenkavalier*, Leonora in *Il Trovatore*, Aida, Sieglinde in *Die Walküre*, and other parts; Shirley Russell, as Sophie in *Der Rosenkavalier*, Susanna in *The Marriage of Figaro*, and Pamina in *The Magic Flute*; Virginia MacWaters, as Manon and Sophie; Kenneth Schon as Jokanaan in *Salome*, Wotan, and Jupiter, in Arthur Bliss' opera, *The Olympians*; Jess Walters, as Count Almaviva in *The Marriage of Figaro* and Escamillo in *Carmen*; Astrid Varnay, as Brünnhilde and Isolde; the Canadian contralto, Jean Watson, as the Page in *Salome*, and Annina in *Der Rosenkavalier*; and Willa Stewart, as Aida. In the fall, the opera company from La Scala, Milan, will visit Covent Garden for a short season, to be conducted by Victor de Sabata.

At the Edinburgh Festival, to be held from Aug. 20 to Sept. 9, the Orchestre National, from France, will be conducted by Roger Désormière and Sir Thomas Beecham; the Danish Radio Orchestra will be led by Fritz Busch; and La Scala Orchestra will give six concerts under the direction of Mr. De Sabata and Guido Cantelli. The Hallé Orchestra, conducted by Sir John Barbirolli; the Royal Philharmonic, under Beecham; and the BBC Scottish Orchestra, under Ian Whyte, complete the orchestral commitments. Soloists scheduled to appear at the orchestral concerts include Robert Casadesu and Marguerite Long, pianists; Marcel Dupré, organist; Pierre Fournier, cellist; Kathleen Ferrier, contralto; and Nathan Milstein, violinist. At the Freemason's Hall, recitals will be given by Clifford Curzon, pianist, and William Primrose, violist; Benjamin Britten, composer-pianist, and Peter Pears, tenor; Jennie Tourel, mezzo-soprano, who will sing Hindemith's *Das Marienleben*; and Elisabeth Schwarzkopf, soprano. Chamber music will be supplied by the Griller Quartet, the Budapest Quartet, and the Loewenguth Quartet, and by a new trio consisting of Franz Osborn, pianist; Max Rostal, violinist; and Dennis Brain, horn. As in previous years,

opera performances will be given by the Glyndebourne Opera, with Carl Ebert as stage director. Strauss' *Ariadne auf Naxos* and Mozart's *The Marriage of Figaro* are the choices for the coming festival. Sir Thomas Beecham will conduct Haydn's *The Seasons*, with the Royal Edinburgh Choral Union. Bach and his contemporaries will be represented in a series of ten concerts by John Francis, flutist, and the London Harpsichord Ensemble.

At the Cheltenham Festival, four concerts, consisting mainly of contemporary English music, will be given from July 4 to 7 by the Hallé Orchestra, conducted by Sir John Barbirolli. Sir Arnold Bax's new *Piano Concerto* for the Left Hand Alone will be played by Harriet Cohen; and the symphony by Racine Fricker that received the Koussevitsky prize for 1949 will be given its first performance. Other British works to be heard for the first time include a symphony by William Alwyn and the Second Symphony, for strings, by Anthony Collins. Frederick Grinke, Canadian violinist, will play Walton's *Violin Concerto*, and Pierre Fournier will be soloist in Elgar's *Cello Concerto*.

France

(Continued from page 27)

teenth century. The technique of canons on all degrees of the scale, by augmentation and diminution, upside down and backwards, enlarged upon by Bach and frequently adopted by Brahms, has long been a required subject in the study of musical theory. But although counterpoint still aims to produce music appealing to both heart and brain, the rules have changed over the centuries. Today the scope is great and dangerous, for the composer must shape his field of activity out of the entire cosmos.

In Milhaud's *Octet*, he proposes to the listener three performances. Variety, then, is the first requisite. He was faced with the problem of uniting two quartets different from each other, adding up to an octet that would fulfill new desires by the superimposition, and not merely overstuff an already satiated appetite.

THE first performance in France of the new work occurred at a concert of Milhaud's works, given in honor of the composer in the Salle Gaveau in the fall of 1949. In addition to this major curiosity, the program contained a viola and piano sonata played by Etienne Ginot and Nadia Boulanger; Réves, sung by Mme. Martin-Metten, accompanied by Jane Bathori; and the song-cycle *Alissa*, to poems by André Gide, sung by the same admirable vocalist, accompanied by Paul Collaer.

The Quartet No. 15 was played first by the Quatuor de Paris. The first movement, *Animé*, is light, rapid and accented. The second, *Modéré*, is smooth and expressive; while the last, *Vif*, contains amusing syncopations and virtuosos writing, and is not lacking in fun. After the four executants had retired, the Quatuor Pascal advanced to play Quartet No. 14. The opening measures contrast effectively with those of the other quartet. The *Animé* is lyrical and sustained, and employs

notes of longer value. The *Modéré* starts with a soft swaying motif, intercepted now and then by melodic phrases. It is difficult to listen to, however, without anticipating the octet, and it hardly seems complete in itself. The *Vif* is marked by rhythmic vigor; its fragmentary thematic material, however, reduces the feeling of continuity. At first hearing, the Quartet No. 15 appeared to be the more independent, complete, and satisfying.

After hearing the two quartets separately, there is a certain pleasure in listening to the octet and in recognizing various passages with their opposing themes. But if many passages take on their full significance for the first time, others are so compact that they become opaque.

On examining the score, one is struck by many fine details of the writing. Milhaud has been careful to avoid confusion in the voice-leading. The two cellos rarely play in the same register or proceed by parallel motion; long values are opposed to short ones; rests are compensated for; and there is no interchange of themes between the opposing groups. Climatic accents are reached together (*Animé*, measure 58; *Vif*, measure 52). The position of Quartet No. 14 is inverted at the recapitulation (*Animé*, measure 75); canons are frequent, including those by diminution and augmentation so dear to Brahms (*Modéré*, measures 10-11 and 86-87; and *Animé*, measures 107-109). Amusing syncopation—3/16 versus 4/4 (*Vif*, measure 21), and 9/8 versus 4/4 (*Vif*, measures 63-65)—is occasionally employed, and a wide instrumental range is exploited in the melodies.

IN spite of all this wealth, the performance does not entirely avoid an impression of monotony. Is the work too rich melodically, to the detriment of harmonic interest? Can the continual crossing of eight parts of the same timbre be clearly perceived; and would not this problem be alleviated and the work as a whole enhanced by more daring counter-rhythms and greater harmonic clarity? The composition is mainly tonal, and there are several harmonic niceties—the opening measures, where a lyrical theme in F major accompanies a D major staccato idea; also the last five measures of the *Animé*, and the beginning of the *Modéré*. Rhythmically the two quartets begin and end together, proceed in identical tempi, and use note values extending only (with few exceptions) from the half-note to the sixteenth. The score looks like a complex version of a classical double chorus; but the counterpoint is so free that the unity and power of modulation are minimized. For variety's sake, modern technique would not prevent the combination of an *Adagio* of one quartet with an *Allegro* of the other (one note equalling one measure, or any other mathematical ratio), or more rhythmical insistence of one played against the development of the other. It is possible, however, that Mr. Milhaud wished to limit himself to a classical model, which would serve as a frame for his own language. At any rate, the result is certainly worth close attention.

Helen Kwalwasser

AMERICAN VIOLINIST

Triumphant on 2 Continents

★ NEW YORK, N. Y. "For a miss verging on her twenties, Miss Helen Kwalwasser is a violinist of surprising maturity and professional aplomb. In her Town Hall recital last night she sounded like a veteran—confident, assured, mentally at ease. Unbounded rhythmic vitality, unforced temperament, strength—all were present. From these attributes she produced interpretations which had that precious thing known as spontaneity."—*Sun*.

"She plays with a fine silverish tone that is of delicate beauty and under expert bow control. Her performance was pleasurable as well for sensitivity of phrasing, intelligent and spontaneous understanding of style and a quite unruffled absorption in the music at hand."—*Herald-Tribune*.

★ WASHINGTON, D. C.: "She is the most able young violinist we have had the pleasure of hearing here this season, and in addition presented the most interesting program."—*Times-Herald*.

"BY THE GRACE OF GOD, A GENIUS."
Sun-Telegraph, Pittsburgh, Pa.

★ AMSTERDAM, Holland: "... but there was more to be admired: perfect control of technique, a particularly fine bow arm, tone noble and brilliantly formed—in short, all the qualities which a born violinist must possess. She should become one of the most important figures of the international podium."—*Het Parool*.

★ THE HAGUE, Holland: "An important violinist whom we hope to hear again next season. Musical talent and technique balance each other, as do temperament and imagination."—*Haagsch Dagblad*.

"In every respect perfect."—*Nieuwe Courant*.

★ LONDON, England: "Miss Kwalwasser displayed a polished technique, pure tone, precision, accuracy and rhythmic buoyancy."—*Musical Opinion*.

★ PARIS, France: "Played with intelligence, virtuosity, brightness, agility and purity of style."—*N. Y. Herald-Tribune, Paris Edition*.

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From a painting by WAYMAN ADAMS



Morocco

(Continued from page 8)

difficult for America's most seasoned orchestra players, or for her bop-bred four-four adolescents.

Some of the pieces in Albéniz' Iberia, for piano, which repeat for page after page, derive directly from the Arab influence, as does the coda of Chávez' Sinfonia India, which employs similar devices borrowed from early Mexican music. The Spanish music of such French composers as Debussy and Ravel is two steps removed from Africa—to which it fundamentally owes its existence, although this indebtedness is scarcely recognizable.

IT IS this montony of Arab music (or *la musique andalouse*, as authorities like to call it) that dismays the western ear. But our music is equally meaningless to an Arab. He likes parts of Lalo's *Symphonie Espagnole*, and can more readily accept Ravel's *Bolero*, but only for what he can find of himself in them. Music is a universal language only between civilizations that are akin to one another.

All Arab music is religious, but it (like much of our early church music) always borders on the profane. The distinction is subtle in an oriental culture. Sidi Kaddour El Alami, one of the mystic Arab poets, said, "In my songs the people of divine spirit find the divine, and those of evil, the demoniac."

All the music indigenous to North Africa is based on 24 *noubas* and 24 modes, each *nouba* having been, at origin, based exclusively on its own mode. A *nouba* is a suite of songs based on five distinct rhythmic phases:

- 1) Bsit (6/4 or 3/2)
- 2) Kaim-u-nusf (16/4)
- 3) Btaihi (16/4, but with different strong beats)
- 4) Koddam (6/8)
- 5) Derj (4/4)

Each of these phases has its own special rhythm (the accents of which are usually on a weak beat, giving nearly all of the music a rumba effect), and each is complete in itself, preceded generally by an instrumental prelude and sometimes by an *a piacere* recitative. At the end of this prelude, the tambourine begins to play, and the series of songs begins, strictly measured, continuing without change (except for the acceleration already mentioned) until the end.

THE qualities of Moroccan music are well defined by Ahmed Sefrioui (in *Terres D'Afrique*, May, 1948) which I have translated as accurately as I can from the original French.

"In Andalusian music, the rhythm is always continuously marked by the percussion instruments (*TAR*), a basque drum, and the tambourine (*derbouka*).

"There are dull blows and dry ones. These two types of beat are separated by more or less long intervals constituting the rhythmic cycle.

"There are five rhythmic cycles or *Mizans* (see above).

"The measure has the name of *Dour* (circle).

"The principle that dominates each rhythmic cycle is its con-

tinuity of execution. Nevertheless, after a certain point, the rhythm accelerates insensibly and the cycle finishes in very rapid movement.

"The Mizan is arranged as follows:

- 1) First song (*Tasdira*)
- 2) First third of the *Mizan* on a solemn rhythm (*Mizan, Muraa*)
- 3) The movement gets faster; this is the first bridge (*El Kantra, El Uli*)
- 4) Second third (*El Kantra Tania*)
- 5) Le départ (*El Ansaraf*) and last song (*El Ofel*)

"The ensemble of these five cycles makes what is called a *Nouba*, a mode which begins on a given degree of the scale.

"In general, an Arab concert is presented as follows:

"The orchestra plays an opening passage, unmeasured, very freely improvisatory (*La Bagia*).

"The *TAR* starts to play and the *Mizan* begins. It will finish on this same improvisation.

"There is an unmeasured cantilena solo.

"Then the orchestra plays a *couverture*."

THE vocal music is full of words like "tiri tar," which mean nothing, and correspond to our

Turkey

(Continued from page 11)

festival consisted of five concerts, in which sixteen works, mostly English and Turkish, were performed. Works by Sibelius, Roy Harris, and Smetana also received their first performances in Turkey. The British Council in Ankara has announced that the third Anglo-Turkish Festival will take place from April 16 to 22, 1950. The visiting artists will be Norman Delmar, conductor, and Nancy Evans mezzo-soprano.

Last season several Turkish artists gave concerts in foreign countries. Mükerrrem Berk, principal flutist of the Presidential Philharmonic, appeared in New York in May 1949. Ferit Alnar, conductor, and Mesude Caglayan, soprano, gave concerts in Vienna. Ayhan Alnar sang Cio-Cio-San in *Madama Butterfly*, in Athens, with her husband, Ferit Alnar conducting. The Turkish composer-conductor, Cemal Resit Rey, also conducted in Athens. Sadan Candar, soprano, sang in Persia and Egypt. Mithat Fenmen, pianist, played in Egypt.

Among Turkish works played abroad was Ulmi Cemal Erkin's Piano Concerto, performed by Noel Mewton-Wood, Australian pianist, with the City of Birmingham Symphony, conducted by George Weldon, on April 14. The same artists also presented the concerto in Wolverhampton, during the International Modern Music Festival, in June. The work was finished in 1942, and was played in the following year in Berlin by the composer's wife, Ferhunde Erkin. Another work played abroad was the Poem for Cello and Orchestra, by Necil Kazim Akses, conducted by Antonio Saldarelli in a broadcast of Radio Roma. Ulvi Cemal Erkin's *Koceke Suite*, for orchestra was

Kum yā halil

Rise! friend, for pleasure and joy —
I cannot endure with the girls of the vine & grape
Do you not see the night troupes in flight,
Baffled, pursuing the squadrons of Dawn?

A characteristic Moroccan song, transcribed in familiar notation by Ned Rorem

"fa-la-la." To explain "tiri tar," the Arabs say that the King's daughter was kept in a garden with only a caged bird for her companion. Wanting to caress her pet, she half opened the cage in which the bird, being also a prisoner, had lost his voice. He escaped, and on a nearby branch warbled loudly of his deliverance.

Half desolate, half pleased, the girl begins to hum in accompaniment to the bird's "tiri tar! tiri tar!"

Even today the Arabs—an intensely music-conscious people—on their free days take cages full of domestic birds out to the fields, so that they will not forget how the wild birds in nature sing.

broadcast over Radio Prague. Hermann Scherchen, who visited Turkey three years ago, gave performances of modern Turkish works in Switzerland.

VARIOUS important first performances were given in Ankara. Rossini's *The Barber of Seville* received its Turkish premiere on April 2, 1949. The first Turkish performances of Leoncavallo's *Pagliacci* and Mascagni's *Cavalleria Rusticana* are in preparation. In the concert field, two works by Roussel were introduced—the Piano Concerto, with Ferhunde Erkin as soloist and Ulvi Erkin as conductor; and the *Sinfonietta* for String Orchestra, conducted by Ferit Alnar. Mr. Alnar also gave the first Turkish performance of Ildebrando Pizzetti's Piano Concerto, in which the piano part was ably played by Fuat Turkey.

Two important ballet groups visited Turkey last season. Ram Gopal and his company presented ancient and modern Indian dances for three weeks, to full houses. Most interesting to us was a new composition by Gopal, choreographed especially for the Ankara performances, entitled *The Presentation of Flowers* to Kemal Atatürk, the Founder of Modern Turkey. Another ballet event was the visit of a group of English dancers from the Sadlers Wells Ballet—Moir Shearer, Michael Somes, Anne Heaton, and Alexander Grant. They danced portions of popular ballets, and were enthusiastically received. In the same program, pupils of the National Ballet Academy danced Turkish folk dances.

This year, the United States Information Service in Ankara presented recorded concerts of American music, at the American Library in Ankara. In the first

concert, two movements from Copland's Violin Concerto; the Blues, from Gould's American Concertetto; Piston's Second Symphony; Thomson's Synthetic Waltzes, for piano duet; and Blitzstein's *Freedom Morning* were played. Two more concerts were given, in November and December.

The centenary of Chopin's death was observed by recitals by M. Fenmen, Fuat Turkey, Harold von Goertz, Omer Refik Yaltkaya, Ferdi Statzer, C. R. Rey, and Magda Tagliaferro. Chopin's chamber music was presented by the Necdet Remzi Atak-Antonio Saldarelli-Ferhunde Erkin trio. In Warsaw, the representative of Turkey, Cevat Memduh Altar, spoke on *The Art of Chopin in Turkey*.

Colombia

(Continued from page 36)

pupils to play fairly well and to learn the principles of musical theory, without teaching the appreciation of music. Most conservatory pupils scarcely know any music later than that of César Franck; a student of violin, for example, can understand only violin music, and sleeps when another instrument is playing. Most music students think of music neither as an art nor as a career, but as a means of making money easily.

Another troublesome matter is the quarreling and envy among musicians in Colombia. Any musician who attains some success or tries to do something significant is likely to be attacked by his colleagues, who frequently make false charges and put all manner of obstacles in his way. Nevertheless, we can look with optimism toward the future of music in Colombia. Even now, Bogotá is one of the major musical centers of Latin America.

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Germany

(Continued from page 16)

tremendous. Hans Beirer was the Don José. His powerful tenor voice is developing well; some of his tones were strikingly beautiful, but he still lacked a homogeneous vocal line, and his middle register seemed hoarse. Josef Hermann, as Escamillo, was not on his usual level. Elisabeth Grummer sang an interesting Micaëla, more dramatic than lyric, but unusually touching in its intensity. In Miss Giannini's performance, Martha Musial was vocally fascinating, but on the whole a little frustrated, as Micaëla.

AS this is written, the Städtische Oper is preparing a Tannhäuser production with Mr. Tietjen as stage director, Emil Preetorius as scene designer, and Leopold Ludwig as conductor. The Wagner series will continue in February with Tristan and Isolde, also with Tietjen and Preetorius, but with Ferenc Fricsay conducting; and with Parsifal, under Mr. Blech. (The Staatsoper has also announced Parsifal, to be conducted by Joseph Keilberth, most gifted of the German-born conductors now living in Berlin.) Mr. Tietjen's plans for the Städtische Oper are interesting. In January he will give a double bill of Hans-Werner Henze's Wundertheater and Richard Mohaupt's Bremer Stadtmusikanten. In the spring, G. Francesco Malipiero's *I Capricci di Callot* will be given its world premiere; and toward the end of the season, a new opera by Winfried Zillig, based on Shakespeare's *Troilus and Cressida*, will be given for the first time.

The Komische Oper, under the direction of Walter Felsenstein, is preparing Mozart's *Le Nozze di Figaro*. The world premiere of Boris Blacher's new opera, *Preussisches Märchen* (based on Carl Zuckmayer's comedy, *Der Hauptmann von Köpenick*) has been postponed until fall. The Staatsoper has announced for the current season Debussy's *Pelléas et Mélisande*; either *Wozzeck* or *Lulu*, by Alban Berg; and possibly Busoni's *Doktor Faust*.

Outside Berlin, a new opera by Hermann Reutter, *Don Juan und Faust* (after a drama by the German Romantic, Christian Dietrich Grabbe) will be staged in Stuttgart. Ernst Krenek's *Charles the Fifth* (until now given only in Prague, in 1938) will be produced in Essen, and Heinrich Kaminski's *König Apollonius* will be given in Göttingen.

The Munich Opera recently presented the German premiere of Igor Stravinsky's *Orpheus*. The scenery was an interesting synthesis of surrealistic pictures, but the choreography, by Rudolf Kölling, had little to do with the spirit of the score, which was admirably conducted by Georg Solti. Since the role of Orpheus was somewhat brutally danced by August Vetter, all the better seemed that wonderful dancer Sybil Werden (who is to join the Constance ballet company) as Eurydice. The piece was followed by a strange and misleading interpretation of *Le Sacre du Printemps*, with Irina Kladiwova as the Virgin.

One of the really most fascinat-

ing events of the first half of the season was a concert version of Monteverdi's *Orfeo*, given by the Berliner Rundfunk (the Soviet-licensed radio station). None of the well-known revised versions—by Malipiero, Orff, or Hans F. Redlich—was used, but rather the original Monteverdi version, as far as that can be said of a score with instrumentation that is only occasionally fixed. There were strange instruments on the platform—zinken (old-fashioned, odd-shaped, very bright-sounding cornets), clarin trumpets, a chitarrone, two harpsichords, and a small positon organ. With its nasal, rattling, and chirping sonorities, and its highly impressive and evocative recitative, *Orfeo* marks the border between the Renaissance and Baroque styles in music. In its madrigalesque choirs and the brisk wind intrada of the beginning, it belongs to the sixteenth century; in the treatment of solo voices, the elaborate coloraturas, and the continuo basses, it forecasts the future development of Venetian opera.

The title role was admirably sung by the Zürich tenor Max Meili, known for his flawless style in the records of Curt Sachs' great collections, *Anthologie Sonore*. His barely adequate partners were Berlin concert singers—Helmut Krebs, tenor, who sang Apollo and the First Shepherd; Werner Kahl, bass, who sang Charon and Pluto; and Walter Hauck, baritone, who sang the Second Shepherd. Less satisfactory still were Gerda Lammers (an excellent lieder soprano), as Eurydice, and Eva Fleischer, as a Messenger and Musica, both of whom sang consistently out of tune. The conductor was Helmut Koch, founder and chief of the Soloists Company of the Berliner Rundfunk, an outstanding choir specifically trained in madrigal style. By coincidence, the Sunday that ended with *Orfeo* began with a performance of Palestrina's *Missa Papae Marcelli* by the St. Hedwig's Cathedral Choir, under Karl Forster.

A NUMBER of singers who were favorites with the Berlin public in other years have returned. After Dusolina Giannini's great success as Carmen, the American soprano appeared in recital in the Titania Palace. Her overcharged interpretations of Brahms and Hugo Wolf were not entirely convincing, nor could she revive the slightly faded songs of Adolf Jensen. But in old Italian arias (among which was Monteverdi's No. 103, *Drum-Roll*, offered in a horribly Romantic arrangement) and in a concluding group of Italian folk songs, she was superb. She was accompanied by Michael Raucheisen. A few days later, Elisabeth Schumann sang a recital in the Titania Palace, also accompanied by Mr. Raucheisen. Her light voice still recalls her glorious past as Sophie and Susanna, and in some of the Mozart, Haydn, Schubert, and Wolf songs her superior art was suggestive enough to revive beautiful memories. The public was very cordial.

Several outstanding pianists have appeared in Berlin either in recital or as orchestral soloists. Monique de la Bruchollerie, from Paris, has been known here since 1946. Her technique combines an almost mas-

culine power with the lightest staccato and the finest ornaments and trills imaginable; she excelled equally in Beethoven's *A flat Sonata*, Op. 110, Schumann's *Carnaval*, little pieces by Domenico Scarlatti, and Daquin's *Le Coucou*. Her recital ended with a three-movement sonata by Henri Dutilleul, a synthesis of the Liszt style with modern harmonic patterns influenced by Milhaud, Debussy, and Ravel. Only a virtuoso of Miss Bruchollerie's consummate mastery could play this tremendously demanding work with such ease and success.

AMONG other pianists who have appeared, Gerhard Puchelt likewise is an impressive virtuoso, and still a leader among Berlin's younger pianists. His program began with Bach and ended with Debussy, reaching its climax in too-rarely-heard Carl Maria von Weber pieces—the *Rondo brillante* in E flat and the *Invitation to the Dance*—played with immaculate precision and delightful color.

Gyorgy Sandor offered Brahms' B flat Piano Concerto in an RIAS Symphony concert. He played the Hungarian finale with outstanding brilliance; for the slow movement, his tone was a little hard. The concert was conducted by Richard Austin, of the London Philharmonic. He proved to be a good interpreter of such impressionist scores as Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* and Ravel's *Second Daphnis and Chloe Suite*, but his reading of Mozart's *Prague Symphony* was on the subjective side.

Carl Seemann, from Feiburg, was also soloist in an RIAS concert, playing the insignificant B flat Piano Concerto of Beethoven with bright precision. Instead of Jonel Perlea, who was unable to conduct this concert, we heard Rudolf Moralt, from the Vienna State Opera, a fashionable man, well routined technically, and a first-class accompanist. His readings of Strauss' *Don Quixote* and Respighi's *Antiche Danze ed Arie* were superficial, and did not inspire the RIAS orchestra to unusual achievements.

Georg Solti, chief of the Munich Staatsoper, played and conducted Mozart's C minor Piano Concerto in one of the most beautiful Mozart performances we have heard in some time. Mr. Solti is not merely a conductor who plays the piano; he is an outstanding pianist and a genuine magician of sonorities. His performances of Haydn's *Symphony No. 103* (*Drum-Roll*) and Beethoven's *Seventh Symphony* showed—in comparison with his concerts two years ago—growing clarity and maturity.

TWO programs, with the RIAS Symphony and the Berlin Philharmonic, were conducted by Ferenc Fricsay. In the first, Arthur Troester, of Hamburg, was cello soloist in Ernest Bloch's *Schelomo*. The composition sounds rather old-fashioned, but it was beautifully played. Mr. Fricsay concluded the program with Beethoven's *Eroica Symphony*, which he conducted in the glamorous manner that is part of his personal style. Excellent in the quick movements (above all in the *Scherzo*), the performance was



Michael Piel, Ilse Schulz, and Gert Reinhold in the controversial ballet, *Prometheus*, to music by Beethoven

overemphatic and uneven in the *Funeral March*. The concert opened with Stravinsky's *Mass*, which had received its Berlin premiere not long before, by the student chorus of the Free University, conducted by Theodor Jacobi. On both occasions, the work seemed strangely effective in its startling synthesis of modern dissonance with the textures of medieval polyphony. The music had left me untouched when I first heard in New York, at the Columbia University Festival. Each time I hear it again, I am more impressed by its inward passion and intensity.

Among guest conductors of the Berlin Philharmonic, Hans Schmidt-Isserstedt, from Radio Hamburg, was one of the most successful. He had the rare courage to make unusual programs, so disproving the belief of many prominent conductors that only all-Beethoven and all-Tchaikovsky concerts are approved by the public. His last concert began with a Canon and Gigue, by Johann Pachelbel, a famous seventeenth-century Nuremberg organist and composer, and one of J. S. Bach's predecessors at the Thomaskirche in Leipzig. The highly polyphonic score, for strings only, is full of most beautiful and strangely appealing music, and was superbly played by the Philharmonic. André Navarra played Dvorak's *Cello Concerto* with a big but not always even tone. Mr. Schmidt-Isserstedt then revived Gustav Mahler's long-neglected *Ninth Symphony*, a work of genius, particularly in the second and third movements, *Ländler* and *Burleske*. The performance would have had an even stronger effect with more adequate rehearsals. But the desire to acquaint the post-Hitler Berlin audience with the score reflects high credit on the conductor.

THE head of the Karlsruhe Opera, Otto Mazerath, a gifted conductor of the nineteenth-century subjective type, brought to Berlin a very beautiful Olivier Messiaen score, *Offrandes Oubliées*, which he presented as delicately as he then proceeded to accompany the eminent Hungarian violinist, Tibor Varga, in the Tchaikovsky Concerto.

Gunter Wand, of Cologne, seems

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ine master. His most recent opera, *L'Araignée Noire*, just produced for the first time by the Théâtre de Zurich, created a sensation as much by its audacious scenic conception as by its dramatic intensity. Burkhard's style, often abstract and hard, is humanized in this latest work, which shows the plenitude of his creative faculties. By virtue of the authority with which Burkhard has expressed himself musically in the past few years, he may properly be considered the leading composer of his school.

Conrad Beck (1901-) is the director of broadcasts for the Basle Radio. Having lived in Paris for ten years, Beck is one of the rare Swiss composers who has discovered an equilibrium between the Germanic and the Latin cultures. His stay in the Capital of Taste and Beautiful Proportion exercised a great effect upon his work. With him, the "atmosphere of Paris" may be compared to a spiritual radiance that draws the most sensitive beings toward their deepest insights. It is important to observe, in this connection, that the French influence, while a significant force with many Swiss musicians, has never exerted the dominating character of the German influence; the French influence operates in a disinterested manner, refining the spirit without exalting the passions. Conrad Beck has worked in every musical form except opera. His thinking, sometimes hermetic but never speculative, is the expression of a solitary, introspective nature. A distant art, perhaps, but one that is always rich in substance and admirably lucid. Beck's most frequently performed works are his Hymnus, Second Suite for Orchestra, Flute Concerto, and Viola Concerto.

Robert Oboussier (1900-) directs the Archives Centrales Suisses de Musique, in Zurich. A musicologist and correspondent for a number of publications, Oboussier also represents a synthesis of the two national cultures. Hostile to all doctrinaire aesthetic systems, he has patiently developed an original language by assimilating the most varied procedures of contemporary music. Although he has enriched his style by extremely provocative harmonic investigations, he has remained faithful to the principle of tonality. Oboussier is a true pilgrim toward knowledge; his works mature slowly, and always bear the mark of a reserved yet substantial temperament. Among his significant compositions are *Antigone*, after Sophocles, for contralto and orchestra; three Psalms, for solo voices, chorus, and orchestra; and *Chant de Deuil*, for large orchestra.

Albert Moeschinger (1897-) is a solitary figure, living in a tiny village high in the mountains. Reger and Brahms influenced him powerfully; from them he inherited his love for large forms. A stormy, tormented personality, he offends at the same time that he captivates; none of his music leaves the hearer indifferent. His music rests on a solid tonal base, but its polyphony is so complex as to approach a kind of atonality. One of his most distinctive successes

is his *Fantaisie 44*, for string orchestra.

Heinrich Sutermeister (1910-) is one of the most engaging figures in Swiss music. While many of his contemporaries, tormented by aesthetic dilemmas, find their way painfully, Sutermeister goes his way blithely, overflowing with life and enthusiasm. A sure instinct channels the natural forces that bubble within him. Essentially a lyricist, he was automatically drawn toward the theatre, and his maiden effort proved to be a masterpiece. His very first opera, *Roméo et Juliette* (1940), already presented in 22 European opera houses, revealed one of the most vigorous dramatic temperaments of our day. His third opera, *Raskolnikoff*, based upon Dostoevsky's *Crime and Punishment*, was first produced in 1949, and confirmed his exceptional gifts. Sutermeister reacts equally against post-Wagnerian romanticism and the decadent refinements of impressionism. He employs a simple, direct language, in which harmony plays no more than a structural role, while rhythm and melody regain their primitive power of incantation. Fully aware of contemporary technical resources, he writes music that may be described as primitive-modern. In Switzerland there is a "cas" Sutermeister, as there is a "cas" Messiaen in France.

Paul Muller (1898-) is another German-Swiss composer deserving of mention. He has given us a symphony for strings and another symphony for full orchestra, remarkable in the science of their writing and in their lyric intensity. Bernard Schüle (1909-), a disciple of Hindemith, has composed a Requiem, in which Gregorian chant and the twelve-tone row are fused in a curious way, for the expression of religious sentiment. Walter Geiser (1897-) possesses an admirable mastery and an authentically musical nature, which are revealed in his *Trois Fantaisies pour Orchestre*. Rolf Liebermann is strongly drawn to the twelve-tone method. Several of his works have enjoyed outstanding success—*Furioso*; a suite on popular Swiss airs; and a symphony inspired by Baudelaire poems. Armin Schibler (1920-) has written a Psalm, for solo voices, chorus, and orchestra, a work of magnificent power.

IN Suisse Romande, musical activity is concentrated almost exclusively in Geneva. It is not surprising, therefore, that the chief French-speaking Swiss composers are to be discovered in this city.

Henri Gagnebin (1886-) is director of the Geneva Conservatory and president of the Concours International d'Exécution Musicale. His creative career extends over more than thirty years. His work has always been marked by the unceasing need for renewal that characterizes the Swiss artist. His two most complete and mature works are both oratorios—*Saint François d'Assise*, and *Requiem des Vanités du Monde*, both for solo voices, chorus, and orchestra. These are works of considerable scope, in which the composer has incorporated all his knowledge and all his spirituality.

Frank Martin (1890-) is in-



Henri Gagnebin



Willy Burkhard



Pierre Wissmer



Conrad Beck

A QUARTET OF SWISS COMPOSERS

ternationally known. He is a typically Swiss musician in his thirst for understanding, his scrupulous nature, his meditative character, his analytic intelligence, and his taste for every experience capable of providing intellectual and moral enrichment for the artist. Martin has succeeded in co-ordinating his special gifts and submitting them to a patient discipline designed to enable him to affirm his real personality. In the past fifteen years he has achieved his aim superbly. The master of his mind and of his art, he has given us, one after another, works of major significance—*Le Vin Herbé* (*Tristan et Yseult*); the monologues from *Everyman*; the *Petite Symphonie Concertante*; and *Golgotha*, an oratorio inspired by Rembrandt's engraving, *The Three Crosses*.

Aloys Fornerod (1890-) of Lausanne, is perhaps the Suisse-Romand composer who more than any other adheres faithfully to the heritage of classic French art. Devoted to pure forms, and speaking a language of measure and nuance, Fornerod writes music of irreproachable facture and refined, tasteful sensibility. Among his works are *Voyage de Printemps*, a poetic suite of five tableaux; and *Pour un Prométhée Enchaîné*, a sort of symphonic fresco of lovely imaginativeness.

Roger Vuataz (1898-) directs the Service Musical de Radio-Génève. His considered, substantial compositions, in a variety of forms, testify to his deep understanding of the style and technique of the great masters. His output is marked by works that are spontaneous, yet rich in thought and exemplary in craft. The music of Vuataz offers a notable example of music that is serious in spite of itself. Like Martin, he is eager to test out the new features of modern technique, and it is along these lines that he has built his musical language. In addition to an admirable transcription of Bach's *The Art of Fugue*, he has written a subtle *Petit Concert*, for chamber orchestra; and a vigorous oratorio, *Moïse*, for solo voices, choir, and orchestra.

Pierre Wissmer (1915-) is also exceptionally gifted. His works offer a perfect example of an equilibrium of intelligence and sensitivity, of form and sentiment. For Wissmer, the theme is only one of the components of emotion; he excels in translating various states of feeling into orchestral colors. In this regard, his writing is as charming and refined as any the young generation of Swiss composers can show. His scores are filled with sunlight, with youthfulness and joy, yet this spirit is combined with an impeccable knowledge of counterpoint.

His most recent works are *Le Bal Chez Sylvie*, a suite of dances for orchestra; a string quartet; and a lyric work, *Marion*, scheduled for production at the Paris Opéra-Comique next season.

Among other French-Swiss composers requiring brief mention is Jean Binet (1893-), a solitary dreamer and musician-poet, every page of whose music is an intimate diary, and whose melody has the freshness of a spring. His works include the exquisitely melodious *Musique de Mai* for orchestra. André-François Marescotti (1902-) is an assured composer of happy and lively scores. Jean Duprier (1886-), a subtle and original mind, handles the orchestra with unusual virtuosity in such scores as *Voyage en Suisse* and *Histoire de la Flûte*. Mathieu Vibert is a very young composer, full of promise for the future.

Notwithstanding the diversity of tendencies and temperaments among these composers, certain common traits may be discerned. These traits permit the claim that there exists today a literature of Swiss music that has detached itself from French and German influences, and that this music has now taken a place in the evolution of the art of music that will become increasingly important.

READERS of MUSICAL AMERICA may be interested to learn of the major lines of activity on the part of the Swiss orchestras. Seven principal cities give subscription concerts each winter. The Orchestre de la Suisse Romande, of which Ernest Ansermet is the conductor, plays twelve major concerts in Geneva and Lausanne. The reputation of this orchestra, the best in Switzerland, is international, thanks to Mr. Ansermet, who founded it in 1918. Faithful to his own convictions, Mr. Ansermet includes new works in every season's programs. This season we have heard, or will hear Bartók's *Bluebeard's Castle*; Honegger's *Fourth Symphony*; Stravinsky's *Mass and Divertissement*; and Frank Martin's *Concerto for Seven Instruments*. The guest conductors this season are Carl Schuricht, Herbert von Karajan, and Igor Markevitch. The soloists are Jacqueline Blancard, Nathan Milstein, Pietro Scarpini, Dinu Lipatti, and Wilhelm Backhaus.

The Orchestra of the City of Berne, conducted by Luc Balmer, has announced ten concerts. New works in the repertoire include Frank Martin's *Concerto for Seven Instruments* (premiere), Stravinsky's *Violin Concerto*, Hindemith's *Metamorphoses on a Theme by Weber*, and Tansman's *Variations*

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Switzerland

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on a Theme by Frescobaldi. The list of guest conductors includes Erich Kleiber, André Cluytens, Karl Böhm. The soloists are to be Robert Casadesus, Isaac Stern, Walter Gieseking, Arthur Grumiaux, and Edwin Fischer.

The Orchestra of the City of Basle, of which Hans Munch is the conductor, plays ten concerts. New works include Hindemith's Piano Concerto, Hans Brumer's Symphony, Othmar Schoeck's Sommernacht, Frank Martin's Petite Symphonie Concertante, Franz Brun's Concerto, and Hans Haug's Symphony. The guest conductors are Wilhelm Furtwängler and Hans Rosbaud. The soloists are Clara Haskil, Adolf Busch, Rudolf Serkin, Wilhelm Backhaus, and Paul Tortelier.

The Orchestra of the Tonhalle, in Zurich, Erich Schmid, conductor, gives ten concerts. New works scheduled are Bartók's Third Piano Concerto, Berg's Violin Concerto, and Willy Burkhardt's Fantaisie pour Orchestre (premiere). Guest conductors are Sir John Barbirolli, Hans Rosbaud, and Alceo Galliera. Soloists are Dusolina Giannini, Annie Fischer, Nathan Milstein, Isaac Stern, Dinu Lipatti, Arthur Grumiaux, André Navarra.

The Orchestra of the Musik Kollegium, at Winterthur, conducted by Hermann Scherchen, plays ten concerts. New works are Hindemith's Cello Concerto and Britten's Serenade. Issay Doborwen will appear as guest conductor. Soloists will be Clara Haskil, Isaac Stern, and Edwin Fischer.

The Orchestra of the City of Saint Gall, conducted by Alexandre Kranhals, plays eight concerts. No announcement has been received.

WHAT shall we say of the over-all aspects of these programs? The constant procession of German classic and Romantic symphonies continues, often taking on almost the aspect of concertos, with internationally famous guest conductors in the role of soloists. We are all too ready to accuse the public of indifference to contemporary music. Perhaps the truth is somewhat different. Performers always love success and seek to attain it. The defense of a new work exposes them to risks that most of them are unwilling to accept. This is the real reason why such names as Stravinsky, Bartók, Honegger, and Berg appear so infrequently on our programs, and why Swiss composers are considered to be undesirables. A typical example of disdain in this direction is furnished by the Winterthur orchestra, which does not include a single Swiss work in its ten concerts. Hans Munch, in Basle, deserves to be congratulated for his daring in presenting no fewer than five works by native composers in his programs.

One other conductor, also in Basle, deserves the recognition of all who love music. Paul Sacher formed the Chamber Orchestra of Basle 23 years ago. The activity of this ensemble has played a role of the greatest importance in the musical life of our country.

Mr. Sacher has commissioned works, for his orchestra, from the greatest composers of our time. Some of these works, signed by Bartók, Stravinsky, Martinu, Honegger, and Frank Martin, have been successful all over the world. Moreover, Mr. Sacher has consistently supported Swiss composers by commissioning and performing their works with exemplary authority and penetration.

The Swiss radio (Radiodiffusion Suisse), is state controlled, being under the Administration des Postes et Télégraphes. It maintains three stations—Sottens, for the studios at Geneva and Lausanne; Beromünster, for the studios at Zurich, Berne, and Basle; and Monte Ceneri, for the studio at Lugano. It supports three orchestras. The most important of these is the Orchestre de la Suisse Romande, at Geneva (conducted by Ernest Ansermet and Edmond Appia). This orchestra, actually, does not belong to the State Radio; the state engages its services according to need. The other two orchestras—the orchestra of the Zurich studio, conducted by Herman Scherchen, and that of the Lugano Studio, conducted by Otmar Nussio, are the exclusive property of the State Radio. In addition, the Lausanne studio possesses a small chamber orchestra, conducted by Victor Desarzens.

In the Radiodiffusion Suisse, happily, the routine system of star pieces and star performers, which afflicts the symphony orchestras, does not exist at all. The radio system has become an essential feature of Swiss musical life. It serves as a Maecenas by subsidizing artistic organizations and by giving composers a chance to create in genres and forms that enrich the musical art. The chief initiative and courage, the most audacious performances, the newest outlooks, are to be found in the programs of the Radiodiffusion.

FOUR important lyric theatres exist in Switzerland—the opera houses of Zurich, Berne, Basle, and Geneva. The Zurich Opera possesses ample material resources to permit large-scale performances. Its productions for this season include Gershwin's Porgy and Bess, Schönberg's Erwartung, Kodaly's Hary Janos, Frank Martin's Le Vin Herbé, and Hindemith's Cardillac. In other years this theatre has given sensational performances of Berg's two operas, Wozzeck and Lulu.

The Berne Opera will give the premiere of a Swiss work, Der Spanische Rosenstock, by Armin Schibler.

The Basle Opera has announced new productions of Mozart's The Magic Flute and Gluck's Orpheus, as well as two novelties—Die Sonneninsel, by the Italian composer Goffredo Caetani, and Benjamin Britten's The Beggar's Opera.

The finances of the Geneva Opera do not permit it to present any premieres. It is forced to be content with the conventional repertory, but its treatment of classic works—especially those by Mozart—is worthy of high praise.

Each of the opera houses maintains a ballet company, of which the Zurich troupe is by far the best.

OF all the music festivals in Switzerland, Les Semaines Internationales de Lucerne attracts the largest foreign audience, for those who attend it are sure of encountering every year the same consecrated repertory, the same princes of the baton, the keyboard, and the bow. The conductors this year are Bruno Walter, Paul Kletzki, Wilhelm Furtwängler and Robert Dentzler. The soloists are Edwin Fischer, Nathan Milstein, Enrico Mainardi, Zino Francescatti, Robert Casadesus, and Marcel Dupré.

The Lucerne festival allows no room for contemporary music. For more progressive manifestations, we must look to the simple lake and mountain villages, where the music of today seeks refuge, and where ancient music is rediscovered. Among these small festivals are the Semaine d'Ascona, in Le Tessin, organized by Wladimir Vogel; the Bach Week, in Schaffhouse; the Semaines de Braunwald, under the direction of Professor Paumgartner; the Semaines d'Été, in Zurich, given by the Orchestre de la Tonhalle; the Semaines Musicales, at Engadine; and the chamber music series given by the violinist André de Ribaupierre (now a member of the faculty of the Eastman School of Music, in Rochester, N. Y.), in the mountain village of Valais.

In Geneva, the group known as the Swiss-American Friends of Music, under the patronage of the United States minister to Berne and directed by Colette de Veyrac, has resumed its weekly free concerts designed primarily for students. Each program contains one American work that has not previously been played in Switzerland. Thanks to the initiative of this group, the musical life of Geneva is enriched by a cultural element that has, until now, been lacking.

Many smaller cities organize chamber-music series during the winter season; it is impossible to give a detailed list of these enterprises. Suffice it to say that the most sensitive and enthusiastic listeners are found in these surroundings.

IN addition to the major subscription concerts of the principal orchestras, the popular concerts also merit attention. These concerts constitute, in my opinion, an undertaking of the greatest interest, since they conform to a real social necessity. In German Switzerland, popular concerts have already moved into an important



Paul Sacher, founder and leader of the Basle Chamber Orchestra

place, and attract a vast public; whether they are presented as introduction, education, or pure entertainment, the popular concerts encourage a disinterested love for music, and permit those whose lives otherwise cut them off from it to come together.

This panorama of Swiss musical life, incomplete though it is, gives a general picture of the development of music in our country. When one considers that private initiative is at the root of the results we have obtained, the achievement is striking. It is a noteworthy fact that the government of the Swiss Confederation gives only symbolic subsidies to arts and letters. Our federalist political system, on the one hand, and our linguistic zones, on the other, create veritable frontiers within the country itself. These frontiers isolate the artist, but they have the advantage of multiplying the number of areas of regional culture.

We can only trust that Switzerland will develop a constantly growing consciousness of the value of its artists, and that it will support and defend them in the interest of art.

Fontainebleau School Makes Summer Plans

PARIS.—The thirtieth summer season of the Fontainebleau School of Music will extend from July 1 to Sept. 1. The faculty, as in previous summers, will include musicians of international distinction. Nadia Boulanger will be professor of composition, counterpoint, fugue, harmony, and history of music, and will also conduct the vocal ensemble. Annette Dieudonné will be her assistant, and will teach solfège, dictation, and transposition. Robert Casadesus will teach master classes in piano; he will, however, offer no private lessons. Rolande Falcinelli will be professor of organ, and Marcel Dupré will give monthly programs. Paul Bazelaire will be in charge of cello instruction and instrumental ensemble training. Henry Merckel, of the Paris Conservatory, will head the violin department, and Gaston Hamelin, of the wind quintet of the Orchestre National, will teach clarinet. Other instructors will be René Le Roy, flute; Pierre Jamet, harp; Mme. Germaine Martinelli, voice; and Gilbert Lecompte, sight reading.

Practice studios for singers and instrumentalists are provided in the Palace of Fontainebleau, which the school occupies as a guest of the French government.



Hermann Scherchen, who conducts the concerts of the Musik Kollegium Orchestra at Winterthur

Argentina

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While many of the productions were good, the performance of Wagner's *Die Meistersinger* could only be described as poor, while Mozart's *Don Giovanni* and *Die Zauberflöte* were only slightly better, despite the success in Mozart roles of two young Argentine singers, Nilda Hofmann and Renato Cesari.

When it undertook the American premiere of Richard Strauss' *Die Frau ohne Schatten*, however, the Colon Opera House lived up to its reputation as one of the world's finest opera theaters, by presenting the opera in settings that were truly magnificent and with extraordinary effects of staging.

It is impossible to disagree with the admirers of Richard Strauss who extol him as an admirable symphonist, and a veritable wizard in orchestration. *Die Frau ohne Schatten* embodies these distinctive characteristics of Strauss' art; but the superb sound of the music is by no means the only reason why *Die Frau ohne Schatten* constitutes an expression of the highest musical drama of its time. Throughout the opera there runs a deep lyrical sentiment; in it the inspiration of the composer of *Der Rosenkavalier* reaches almost startling proportions. The text by Hugo von Hofmannsthal translates the daily problem of prolonging the human species to a spectacular metaphysical plane; but Strauss knew how to distill from this libretto the scant lyric elements and enlarge upon them. *Die Frau ohne Schatten* displays the tragic stature of Elektra, the

sensuality of Salome, and the grace of the marvellous *Der Rosenkavalier*.

The symphonic structure of *Die Frau ohne Schatten* is formed out of numerous thematic cells, small motives, rhythmic figures, and melodic designs, all of which are developed into broad, singable lines. The themes characterize the personages of the story in superb fashion. The fusion of dramatic and musical elements is perfect. Orchestral interludes of high musical value link the various scenes of the opera together.

The production at the Teatro Colon brought together a considerable number of German singers, notably Hilde Konetzni, as the Wife of the Dyer; Ludwig Weber, as Barak; Germaine Hoerner, as the Empress; Elisabeth Hoengen, as the Nurse; and Ludwig Suthaus, as the Emperor. The mise-en-scène was in charge of Otto Erhardt, who fulfilled his difficult task, magnificently. Under Erich Kleiber, the orchestra produced a sound as opulent as any we have ever heard in Argentina.

THE only Argentine opera presented in the lyric theatre in Buenos Aires during the past year was *The Dream of a Soul*, a youthful work by Carlos Lopez Buchardo, who died a year ago.

It was under very special circumstances that the opera, *The Prodigious Shoemaker's Wife*, composed by the Argentine musician, Juan José Castro to the well-known script by Federico Garcia Lorca, was presented. The Theatre S.O.D.R.E., in Montevideo, Uruguay, gave the world premiere, under the direction of the composer. The Argentine critics and public flocked to the Uruguayan



Backstage after the Montevideo performance of Juan José Castro's *The Prodigious Shoemaker's Wife*. From the left, Margarita Xirgu, regisseur; the composer; Irene Gremova, who sang the title role; and Juan Carbonell, bass, who sang the Mayor

capital to attend the opening performance. Their expectations were not disappointed, for the opera won a great success.

The *Prodigious Shoemaker's Wife* is undoubtedly Castro's best work. The overture, which anticipates the laughing spirit of the libretto, is a jewel. Nothing in the succeeding two acts of the opera proper serves to dissipate the initial impression. Since Castro is an accomplished conductor, already known to United States audiences, he is fully at home in the orchestral aspects of the score, and there are no vulnerable points in his instrumentation. The Spanish character of the piece seems entirely authentic. Castro has not written a script in Spanish, as it were, like Ravel's *L'Heure*

Espagnole; he has written a score that is genuinely Spanish. In *Buenos Aires Musical*, Castro explained: "I have used a few themes of Spanish origin; the same ones Garcia Lorca, with his vivid musical penetration, has chosen to be sung in some of the situations of his operatic script, to which I have given outlines in accordance with the new conditions of the theme. Thus certain musical passages now acquire a higher value; the same songs, which are the voice of the people as well as their malediction, are present from the beginning to the end."

FROM the local point of view, the theme of Castro's opera

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Chile

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6,000 Chilean pesos, and are given in four categories: Group A—symphonic, dramatic, or choreographic works with a minimum duration of twenty minutes; Group B—symphonic works with a minimum duration of five minutes; Group C—works for chamber ensembles or chamber orchestra with a minimum duration of twenty minutes; Group D—works for solo instruments, and songs of indeterminate duration. The first of these festivals was held in 1948, with almost a thousand voters. In 1949 the festivals were replaced by a series of concerts commemorating the centennial of the founding of the National Conservatory of Music, a celebration that will continue into 1950.

This, then, is the framework in which we may examine the creative activity of Chilean composers of today, with particular emphasis on the work of the younger composers who are emerging as creative personalities in this exceptionally propitious atmosphere, confident that their music will be heard and their efforts suitably rewarded by an appreciative public and an enlightened administration.

THE older generation of Chilean composers is constituted by a group of men born within the decade 1880-90, and therefore now in their sixties. Among them, two

men, born within a year of each other, stand out as precursors of the modern school and as the first composers of Chile to win serious attention abroad. The elder, Enrique Soro (1884-), received his professional training at the Verdi Conservatory, in Milan, between 1898 and 1904. The following year he became a professor at the National Conservatory of Santiago, of which he was director from 1919 to 1928.

Soro was not lured by the national folklore movement that attracted so many composers of his generation, both in Europe and America. He was essentially a neo-Romantic composer, and his most representative work is the *Sinfonia Romántica*, in A major, first performed at Santiago in 1921, and later heard in Mexico City and Berlin. Typical of his Romantic tendencies is Soro's *Symphonic Suite No. 2*, with its programmatic evocations, moods, memories, and mystical communications with God and Nature. Other major works by Soro are the *Concerto in D major*, for piano and orchestra, which is regarded as his masterpiece, and the *Danza Fantástica*, for orchestra. Soro turned belatedly to Chilean folk music in his *Aires Chilenos*, for orchestra (1942), which envelops the rhythms and melodies of the *tonada* and the *cueca* in an elaborate orchestral garb.

Pedro Humberto Allende (1885-), received his musical education at the National Conservatory in Santiago, where his

principal teacher was Luis Esteban Giarda (1863-), an Italian musician who came to Chile as a youth, and exercised a noteworthy influence in the musical life of his adopted country. Unlike Soro, Allende felt an immediate attraction towards the national folklore movement, particularly as represented by The Five in Russia and by Albéniz in Spain. The impressionism of Debussy also influenced him profoundly. These influences shaped his inclinations toward a highly artistic, yet ethnically sensitive, stylization of Chilean folk patterns in his series of *Tonadas de Carácter Popular Chileno*, for piano, which are among the most admirable compositions of this genre produced in Latin America. They were played by Ricardo Viñes in Paris in 1926, and were published there by Senart.

In his first important orchestral work, *Escenas Campesinas Chilenas* (1919), Allende painted delicate instrumental vignettes of the Chilean countryside, while in the symphonic poem *La Voz de las Calles* (1920), he drew on the colorful street-cries of Santiago for a finely stylized orchestral evocation of local atmosphere. Another tendency, less localized, is represented in Allende's production by his concertos for cello and orchestra (1915) and for violin and orchestra (1941). His chief merit has perhaps been the incorporation of musical modernism into the artistic life of Chile at a time when the country was still rather provincial. This aspect of his

activity is exemplified in his *String Quartet*, dating from 1926.

SPACE forbids individual résumés of the work of other composers born in the 1880's, among whom are Prospero Bisquertt (1881-), Carlos Lavín (1883-), Alfonso Leng (1884-), Carlos Isamitt (1887-), and Acario Cotapos (1889-). Bisquertt cultivates chiefly the symphonic poem (*Destino*) and the orchestral suite (*Metropolis*). Leng's major works include the symphonic poem *La Muerte de Alsino* (based on a celebrated allegorical novel by the Chilean writer Pedro Prado), and a fantasy for piano and orchestra. Isamitt and Lavín have both been enthusiastic investigators and artistic utilizers of Araucanian Indian music, Isamitt producing his impressive *Friso Araucano*, for orchestra, with two solo voices, of which the first complete performance was given on June 9, 1944. Cotapos, a cosmopolitan experimenter, has put his major creative effort into a vast work for orchestra and solo voice, *Voces de Gesta*, based on the work of that title by the Spanish author, Ramón del Valle Inclán.

Among composers born in the 1890s are Samuel Negrete (1893-), Juan Casanova Vicuña (1895-), and Domingo Santa Cruz (1899-). Negrete's neo-impressionist style is embodied in his *Escenas Sinfónicas* (1934), for orchestra, but his most personal output is probably his chamber music (three

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string quartets). Casanova Vicuña has used native themes, both Indian and Creole, in his Symphonic Sketches (1931) and his symphonic poem, *El Huaso y el Indio* (1943).

OF the younger generation, Domingo Santa Cruz is one of the most notable and important composers active in Latin America today. His name and his work should be as well known as those of Carlos Chávez and Heitor Villa-Lobos. But Chile is far away, Santa Cruz does not conduct his own works abroad, and he has no talent for capturing the spotlight. His talent is primarily musical, though he has distinguished himself in other fields. Trained as a lawyer, he spent several years in the diplomatic service of Chile, resigning in 1927 to devote himself to musical composition, and, incidentally, to the organization of the entire musical life of his country along the lines already indicated. From this point of view, his influence on musical culture in Chile has been tremendous.

Santa Cruz studied composition with Enrique Soro, in Chile, and with Conrado del Campo, in Spain. His first characteristic composition is *Five Tragic Poems*, for piano (1929). From that time forward his musical production grew steadily in strength and scope, and in the integration of a traditional, yet personal, style, marked by seriousness of intent, nobility of expression, mastery of technique, and assimilation of the larger musical forms. He is not attracted by programmatic elaborations, by literal quotation of folk themes, or by music for the theatre (at least he has not composed for the stage thus far). His bent is toward pure instrumental music, or toward music for voices, with emphasis on choral polyphony.

The first important orchestral work of Santa Cruz is the suite of *Five Pieces*, for string orchestra (1937), in which one finds a characteristic contrapuntal and polytonal texture, as well as some slight influences of Spanish music, to which the composer is strongly attached (though at the same time he feels himself to be thoroughly Chilean). In 1942, Santa Cruz composed his first work for full symphony orchestra, *Variations in Three Movements*, for piano and orchestra, of which the first movement is in the form of a passacaglia. The whole work is of a complexity and density of texture that render it difficult for the public to accept, and the piano is treated more as in a concertante than as a solo instrument. Doubtless prompted by a visit of the American composer, conductor, and flutist, David Van Vactor, to Santiago, Santa Cruz in 1945 composed his *Sinfonia Concertante*, Op. 21, for flute and orchestra. In addition to the principal flute, the concertante instruments are one oboe, two clarinets, one bassoon, two horns, and one trumpet. This is one of the composer's most attractive and effective works. The first movement is in sonata form, the second in song form, and the third is a rondo followed by a coda.



Chilean leaders visit Peru—Juvenal Hernandez, rector of the University of Chile; Carlos Sanchez Malaga, director of the National Conservatory of Peru; René Amengual, director of the National Conservatory of Chile; and Domingo Santa Cruz, director of the Institute of Musical Extension in Santiago, Chile

THE three Dramatic Preludes, for orchestra, finished in May, 1946, seem to be a symphonic reincarnation of the same spirit that permeated Santa Cruz's early Tragic Poems for piano. The titles of the three movements are *Presentiment*, *Desolation*, and *Tragic Prelude*. Beyond these emotional signposts, there are no programmatic indications for these deeply expressive pieces, whose drama arises from the inner conflict of emotions.

Another product of 1946 was his *First Symphony*, in F major, Op. 22, which constitutes a memorable landmark in the history of symphonic music in Chile. The symphony has three movements—*Con fogosa animación*, *Gravemente*, and *Apasionadamente*. It is scored for large orchestra, with triple woodwinds, four horns, four trumpets, three trombones, and tuba. The first movement, in sonata form, is characterized by its rhythmic vivacity. The second movement, in song form, with themes of great expressive beauty, is perhaps the most impressive in the whole work. The third movement is a rondo-sonata, with a coda whose chorale-like theme forms the heart of the movement. There is a certain thematic unity among the three movements, without strict cyclical treatment. Brilliant, emotionally profound, technically masterful, traditional but not conventional, the *Symphony in F* by Santa Cruz deserves to rank very high among symphonies written by composers of the Western Hemisphere. Remembering that it is his first symphony, we will not call it his masterpiece, for it may be surpassed by his second, third, or fourth—or even his ninth! At 51, Santa Cruz should have many productive years ahead of him.

There remains to be mentioned one of the most important works of Santa Cruz, the *Cantata of the Rivers of Chile* (1941), of which only the first two parts have thus far been completed and performed—*Maipo*, *Torrent of the Cordilleras*; and *Aconcagua*, *Loom of the Skies*. The work is a cantata for chorus and orchestra in the form of two madrigals, which might be described as modern baroque in their rich contrapuntal texture. The composer himself

wrote the words, which are glowing poetic tributes to those two picturesque rivers of Chile—the Maipo and the Aconcagua.

We can do no more than mention the chamber music of Santa Cruz, particularly his string quartets, which constitute a significant aspect of his production. There are also the *Choral Songs* (1940), the *Three Madrigals*, for five voices (1940), and the *Three Songs*, for four equal voices (1941), all of which reveal the composer's deep interest in the madrigal tradition.

OF the younger Chilean composers, the most prominent are Jorge Urrutia (1905-), René Amengual (1911-), Alfonso Letelier (1912-), and Juan Orrego Salas (1919-). Amengual, a pupil of Allende, has composed a *Prelude for Orchestra* (1939), a *Concerto for Piano and Orchestra* (1939-41), and a considerable quantity of chamber music. His work reveals a fluent and elegant style, often witty in the manner of Ravel, and always effective and distinctive.

Alfonso Letelier, also a pupil of Allende, has composed *La Vida del Campo*, for piano and orchestra (1941), *Sonnets of Death* (poems by Gabriela Mistral), for soprano and orchestra (1942-48), his most mature and impressive work up to the present; and a number of smaller works, including a string quartet. His *Eight Songs*, for mixed voices, have been published in Montevideo.

Jorge Urrutia, who studied with Dukas, Boulanger, Koehlin, and Hindemith in Europe, has drawn upon Chilean folklore in much of his music, though he seldom makes literal use of folk themes. His most important work is the ballet *La Guitarra del Diablo*, of which several sections have been performed in Santiago as symphonic pieces by the National Symphony. Urrutia is a master of brilliant and colorful orchestration, and he has thoroughly assimilated the spirit of Chilean folk music.

Juan Orrego Salas studied first with Allende and Santa Cruz, and later with Randall Thompson and Aaron Copland in the United States—a country to which many of the younger Chilean composers are now turning for their musical training. Outstanding among his

compositions are *Cantata de Navidad* (Christmas Cantata), for soprano and orchestra; the *Festive Overture*, for orchestra; *Sonata for Violin and Piano*; and *Variations and Fugue*, for piano. His major works have been performed in the United States. The Christmas Cantata was also given in Paris, at the Colonne Concerts, under the direction of Paul Paray. The music of Orrego Salas reveals the influence of Copland and Hindemith.

WE come now to the youngest composers active in Chile today, those born since 1920. Gustavo Becerra, born in Temuco in 1925, was a pupil of Allende and Santa Cruz. His works include a *Concerto for Violin and Orchestra*; *Suite*, for string orchestra; two sonatas; numerous pieces for piano; and a quantity of chamber music. Becerra's *Sonata for Violin and Piano* (1945) was performed by the Sociedad Nueva Música in 1948.

Carlos Riesco, born in Santiago in 1925, studied with Allende, and later with Aaron Copland and David Diamond in the United States. His larger works include a *Symphonic Overture* and a *Suite*, for string orchestra. For piano, he has written a *Passacaglia* and a set of pieces called *Semblanzas Chilenas* (1945).

Alfonso Montecino, born in Osorno in 1924, studied with Domingo Santa Cruz in Santiago and with Randall Thompson, at Princeton University. He is also a brilliant pianist. His compositions include an overture, two string quartets, a sonata for piano, and two duos for violin. Montecino founded the Sociedad Nueva Música (New Music Society), of which he is artistic director. This society, of which Daniel Quiroga was president in 1948, is devoted to the performance of modern music, including the works of the younger Chilean composers.

Chile today has a flourishing musical activity, in which abundant creative production of high quality is encouraged and stimulated by government patronage; in which all phases of musical culture, from primary education to professional training at the highest level, are systematically and effectively organized; and in which the country's musical talent is being developed and utilized to the best advantage. To those who look askance at government intervention in artistic matters, we may observe that organization is not synonymous with regimentation; and certainly the example of Chile during the past twenty years offers an impressive demonstration of what enlightened patronage and capable leadership, combined with careful and intelligent planning, can accomplish for musical culture within the framework of a democratic society.

The author wishes to express appreciation for information furnished by Vicente Salas Viu, director of the Institute of Musical Research, in Santiago, regarding the musical organization and the recent musical activity of Chile, by which the present writer was able to supplement the data and the impressions gathered during a visit to Santiago a few years ago.

Sweden

(Continued from page 15)

chamber music forms. Some new works are devoted to solo instruments, several of them unusual. For example, the friendship between Sigurd Rascher and Lars-Erik Larsson has inspired a Saxophone Concerto; and about a year ago, John G. Fernström wrote a Bassoon Concerto, which was played at the Konsertföreningen.

Comparatively little is written for voice. There is a fine literature of Swedish songs, but most of it was composed by such prominent older musicians as Hugo Alfvén, Ragnar Althén, Josef Eriksson, Josef Jonsson, Edvin Kallstenius, Oscar Lindberg, and by the late Gustaf Nordkvist, Wilhelm Peterson-Berger, Ture Rangström, Emil Sjögren, and Wilhelm Stenhammar. Among the few younger men who have shown an interest in vocal music are Gunnar de Frumerie, Hilding Hallhäs, Erland von Koch, and Rune Wahlberg.

IN the music by many of the older men—for example, Hugo Alfvén, Kurt Atterberg, Oscar Lindberg, and Ture Rangström—it is easy to trace the inspiration back to the idyllic and unaffected atmosphere of our folk music. One looks in vain, however, for any special national Swedish line in contemporary works. Most of our younger composers are deserting the Romantic line, in order to match their international colleagues in the field of so-called radical, absolute, unromantic, non-descriptive, contrapuntal, linear, atonal music. As this tendency is probably dictated by true conviction, there is nothing to say against it. But unfortunately this music does not seem to appeal to the Swedish public. In fact, the public definitely refuses to listen to it, and conductors do not dare to put it on their programs.

So there we are. Newspaper polemics stress that whatever the public reactions are, new music should be performed in order to encourage our composers to further efforts. But little is accomplished in this direction.

One attempt to solve the problem provided an amusing entertainment, however. In order to present contemporary music, a society called Fylkingen (The Wedge), founded in 1933 by Ingemar Liljefors, has been giving Saturday afternoon concerts of chamber music. Last year, a string quartet by Sven-Erik Bäck was rather brusquely criticized. To challenge this criticism, The Wedge invited critics and public

to a sort of return match on Nov. 26. The young composer was given his revenge. His despised quartet was played, not once, but twice, during the evening. No other music was performed. A discussion took place between the two performances, with boxing gloves placed handily on the table in front of the antagonists. Supported by another representative of contemporary music, as a counsel for the defense, the composer had to answer attacks by Yngve Flyckt, a well-known Stockholm music critic. Perhaps the atonalists won some new supporters for their creed.

THE counsel for the defense, Karl Birger Blomdahl, had earlier demonstrated his fighting spirit. In a declaration describing his new Pastoral Suite, he gave his point of view toward the present development of the terms of co-ordination between words and music, in opera and songs.

"I am firmly convinced," he said, "that music will more and more leave the line of descriptive accompaniment, and become more independent, when the chief stress is laid upon new prospects and tensions that can be extracted thereby, the musical means more freely played out against the words, and the desired unity reached as a synthesis on another level." His words may be considered representative of the younger guard, few in numbers, alas, who are still interested somewhat in the song form.

Something similar to the Stockholm tribunal was maintained continuously last year in the university town of Uppsala. To arouse interest in the music of today, the Contemporary Music Association was founded about a year ago. There were 300 members from the outset—an enormous number in such a small town. At each concert, the public decides by vote which music it wishes to hear repeated the same evening. Some American music has been heard here, for the programs are not limited to Swedish composers. The Americans whose works have been performed are Samuel Barber, Walter Piston, Aaron Copland, Paul Bowles, Roy Harris, Douglas Moore, Roger Sessions, Jacques de Menasse, and Virgil Thomson.

To open up new possibilities for contemporary Swedish music both at home and abroad, an important step was taken last year by the Swedish Composers Soci-



Benkow
Sten-Aake Axelsson, conductor of
Malmö's Concert Hall Foundation



Deux Soeurs
Sixten Eckerberg, composer, and
regular conductor in Gothenburg

ety, in co-operation with several institutions interested in the subject. A series of phonograph records has been made, with 27 composers represented so far. In almost all cases, the composers have assisted, either as conductors or supervisors. The records have been used frequently in radio broadcasts. The more than thirty discs are not limited to radicals, but also include more easily apprehended works, by such older members of the society as Alfvén, Atterberg, Natanael Berg, Josef Jonsson, Lindberg, Rangström, and Seymer, and by younger members of a less radical stamp, such as De Frumerie, Yngve Sköld, von Koch, Sven Blohm, Ek, and Alberg Henneberg.

THE heavy schedule of the Konsertföreningen is more than half completed by now, with the usual four big subscription series, the series in duplicate for school children (this year laying stress on the Viennese classics), and the concert series for older students. The regular conductor has been Carl Garaguly. Swedish guest conductors are Sixten Eckerberg, Sixten Ehrling, Heinz Freudenthal, Sten Frykberg, Tor Mann, Hilding Rosenberg, and Stig Westerberg. From abroad came Fritz Busch, Armas Järnefelt, Herbert von Karajan, Paul Kletzki, and Eugene Ormandy.

Mr. Busch, conductor from 1937 to 1940, was heartily welcomed back. For his first appearance, on Nov. 30, he played an interesting Swedish work, *Ostinato*, by Lars-Erik Larsson, and Hindemith's *Metamorphoses* on a Theme by Weber. With his second program, repeated three times, a Bach celebration began. The B minor Mass was performed, with Kerstin Lindberg-Torlind, Karin Branzell, Olle Sival and Knut Erman as soloists. Johannes Norrby was the chorus conductor. These performances

were the high point of the season.

Kathleen Ferrier made her Scandinavian debut in October, and was enormously successful, thanks to her voice and her artistic gifts.

Throughout the country, the public shows an increased interest in symphonic music. In many towns, orchestras have been founded, under the direction of well-known musicians, and subscribers fill the halls for the concerts. These societies all employ permanent conductors, inviting additional conductors and prominent soloists as guests. Permanent conductor of the most venerable of our provincial orchestras, the Gothenburg Orkesterföreningen, is Sixten Eckerberg, also a composer and pianist. His Second Piano Concerto was performed on Nov. 29, with the composer as soloist and Issay Dobrowen as conductor. High points in the Gothenburg repertoire have been *Sinfonia del Mare*, by Gösta Nystroem; *Symphony No. 5* (Quasi una fantasia), by Harald Saeverud; *Sibelius' Fourth Symphony*; and *Vaughan Williams' Sixth Symphony*. Exceptionally successful soloists have been Isaac Stern and Camilla Wicks, violinists, and Shura Cherkassky, pianist.

The most important symphonic activity in Sweden outside of Stockholm and Gothenburg is carried on by the Concert Hall Foundation in Malmö. Its permanent conductor, Sten-Aake Axelsson, is responsible for fourteen of the 32 concerts of the present season.

In Malmö, the Bach anniversary will be celebrated on March 9, when the Danish Bach expert, Mogens Wöldike, will conduct the Suite No. 3, in D major; *Jesu, meine Freude*; and the *Magnificat*. The Madrigal Chorus of the Danish State Radio will assist.

Malmö heard highly successful performances during the fall season of Nystroem's *Sinfonia del Mare*; the Third Symphony, by Leon Orthel, from Holland; and Hindemith's *Mathis der Maler*—all conducted by Mr. Axelsson.

Among other leading centers is Norrköping, with its orchestra under Heinz Freudenthal, a musician with a keen sense of program making. Last season, Monteverdi's *Orfeo*, written in 1607, was performed by him for the first time in Sweden. Permanent conductor of the Gävle Orchestra is Stig Westerberg; Haakan von Eichwald is in charge of the Hälsingborg Orchestra; and the Örebro Orchestra has dared to choose the young and radical composer, Ingvar Lidholm, as conductor.



Atelje Uggla



Swedish composers of the left and right: In the proper relative positions are Ingvar Lidholm and Karl Birger Blomdahl, radicals, while on the other side are John Fernström and Gösta Nystroem. In the center is Ingemar Liljefors, founder of Fylkingen (The Wedge), which champions contemporary music, sometimes playing a work twice in an evening

ORCHESTRA CONCERTS

Bernstein Conducts Philadelphia Orchestra

Philadelphia Orchestra. Leonard Bernstein conducting. Carnegie Hall, Jan. 3:

Brandenburg Concerto No. 5.....Bach
Concert Music for String and Brass
Instruments, Op. 50.....Hindemith
Excerpts from Romeo and Juliet, Berlioz

A far cry from his mid-December ministrations with the Boston Symphony, when he served as protagonist of Messiaen's megalomaniac Turangalila-Symphony, Mr. Bernstein's program with the Philadelphia players was marked by relative conservatism and (although half the program was given over to Berlioz) relative moderation. Moreover, the young conductor tempered his usually frenetic platform behavior to an extraordinary extent, so that the visual as well as the aural aspects of the evening seemed controlled and temperate.

The high point of the concert, and one of Mr. Bernstein's most noteworthy successes in New York, was his glowing revelation of the purely orchestral portions of Berlioz's "dramatic symphony," Romeo and Juliet, which occupied the second half of the program. The conductor made us feel that this score, so unjustly neglected, is genuinely great music, in its inspired imagination, melodic invention, and brilliant use of orchestration for scene-painting and mood-evocation. Arturo Toscanini's NBC Symphony has scarcely played the infinitely difficult Queen Mab Scherzo more fleetly or with a more arresting appeal to the fancy. The other, less familiar, episodes were set forth with equal musicianliness and felicity of execution by Mr. Bernstein and the players. The long, quiet love scene was rapt and introspective, but the music never bogged down or lost its way. And the finale at the tomb, one of the most anguished pages in Romantic musical literature, ended the performance on an eloquent note of high tragedy.

Hindemith's Concert Music for String and Brass Instruments received an equally impressive performance, though it is not quite as good music. An uneven score, the first of its two movements combines attractive melodiousness with a shrewd balancing of the values of strings and brass; the last movement, however, runs on in the arid, if accomplished, counterpoint that Hindemith is apparently able to write with all too little effort.

The Fifth Brandenburg Concerto, at the beginning of the evening, was a little flat in effect, since Mr. Bernstein, who undertook the piano part, did not play very brightly or steadily. But the piece gave the audience an opportunity to hear the ineffable flute playing of William Kincaid, and the satisfying violin playing of Alexander Hilsberg.

—C. S.

Mitropoulos Conducts Reger and Mohaupt Works

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Rudolf Serkin, pianist. Carnegie Hall, Jan. 5 and 6:

Aria after the Chorale-Prelude, O Man, Bewail Thy Grievous Sin.....Bach-Reger
Concerto for Piano and Orchestra, F minor, Op. 114.....Reger
(First time by the Society)
Symphony No. 1, B flat major Schumann
Town Piper Music.....Mohaupt
(First time by the Society)

Rudolf Serkin, like his distinguished relatives Adolf and Fritz Busch, is among the foremost artists who con-

tinue to harbor an unshakable reverence and affection for the music of Max Reger. Sharing this worship is Dimitri Mitropoulos, who certainly deserves the gratitude of those relatively few Americans who believe profoundly in the plenary inspiration of the late Leipzig master and will go to great lengths to demonstrate their faith. As a result, New York has at last had an opportunity to acquaint itself with Reger's F minor Piano Concerto, which the illustrious pianist and conductor brought forward in Minneapolis, for what is supposed to have been its first American performance on Nov. 16, 1945. In Germany, Mr. Serkin played the work a number of times more than twenty years ago. Walter Gieseking was another who cultivated it there, even though when Reger first brought it forward in 1910 (played by the late Frieda Kwast-Hodapp and conducted by Artur Nikisch) the concerto had a very equivocal reception.

Whether one relishes the score or not, there can be no question that the tremendous revelation of it that Mr. Serkin and Mr. Mitropoulos afforded in Carnegie Hall was one to give it life and permanence if anything could. The work is enormously difficult, from whatever standpoint one envisages it. The piano part makes gigantic demands on the endurance of the soloist, as well as on his resources of power, his technique of chord playing, his rhythmic sense, his imagination, and his instinct for form. All these qualities and more Mr. Serkin had in almost immeasurable degree. And together with him the conductor supplied a formidably integrated performance, one that is unlikely to be duplicated in a long time to come.

Is there much likelihood that anyone will strive to rival it? Pianist and conductor were recalled to the platform repeatedly after the magisterial interpretation, and applauded to the echo. But was the musical result worth all the effort the concerto cost? The present listener, for his part, doubts it. The work is dense, inflated, and uninventive. Here and there the mood lightens somewhat, and the slow movement—the best part of the score—aspires to a kind of Schumannesque romanticism. In the finale, Reger falls back upon Brahms. There is a pretense of humor, but here, as elsewhere, the thematic content is almost invariably unconvincing, and one wearies of the thick, restless texture of the whole. In short, the concerto is Reger at his most disaffectingly Teutonic. The devotion that pianist and conductor brought to it seemed almost of a sacrificial order.

Mr. Mitropoulos began the program with Reger's arrangement for strings of Bach's chorale-prelude, O Man Bewail Thy Grievous Sin. Here is a very different Reger, one who has treated the hymn tune with rare sensitivity and beauty. It is to be hoped this item will be retained as a lasting feature of the Philharmonic-Symphony repertoire. It was exquisitely played—much better, to this reviewer's notion, than Schumann's Spring Symphony, which sounded singularly unpoetic and more than usually coarse and thin in its instrumentation.

Richard Mohaupt's Town Piper Music, composed in 1938 and first produced here by the late Erno Rapee in 1941, was inspired by Albrecht Dürer's mural, Nürnberg Stadtpfeiffer. According to the composer, it seeks to give a musical impression in modern terms of Dürer's sixteenth-century town players. The piece is far too long for its contents. One obtains the impression that it might never have been composed if Mr. Mohaupt's mind had not been liberally fed on recollections of Ravel's Bolero, Stravinsky, and certain other modernists who have occupied themselves



Rudolf Serkin



Guiomar Novaes

with circusy wind effects, brassy, percussion, pulsations, and bells.

On Jan. 7, Mr. Mitropoulos repeated the Schumann and Mohaupt works. He also introduced to New York Frederick Piket's Curtain Raiser to an American Play, and Mr. Serkin played Beethoven's G major Concerto. The two latter works are reviewed here in connection with the Jan. 8 program.

—H. F. P.

Serkin Plays Beethoven Under Dimitri Mitropoulos

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Rudolf Serkin, pianist. Carnegie Hall, Jan. 8, 2:45:

Aria After the Chorale-Prelude, O Man Bewail Thy Fearful Sin...Bach
(Transcribed by Max Reger)
Concerto No. 4, G major...Beethoven
Symphony No. 1, B flat major Schumann
Curtain Raiser to an American Play.....Piket

Dimitri Mitropoulos repeated the Reger arrangement of the Bach chorale-prelude and Schumann's Spring Symphony at the Sunday afternoon concert of Jan. 8. Rudolf Serkin was once more the soloist, this time playing Beethoven's G major Concerto, of which he gave a performance of extraordinary brilliancy and the most searching poetic revelation. In technical sweep and musical grandeur there have been few interpretations to touch it in many a day. It is difficult to recall such enamoring playing of those melting piano phrases of the Andante con moto as were sung under Mr. Serkin's fingers, with a tone of matchless quality, with sculptured phrasing and memorable poetry of nuance. The cadenzas of the first and third movements were carried out with a virtuosity of the loftiest type. The accompaniment supplied by the conductor was worthy of this glorious playing.

The program concluded with an overture entitled Curtain Raiser to an American Play, by the Vienna-born Frederick Piket, now residing in New York. The work was composed in 1948, and had already been conducted in December of that year by Mr. Mitropoulos at a concert of the Minneapolis Symphony. The composer studied with masters like Schreker, Mandyzewski, and Camillo Horn. He claims not to have had any particular American comedy in mind when he wrote this overture, indicating that he aimed "to recreate in music the spirit of typical American comedy in general." Be this as it may, he has written a short but rowdy work, of very paltry thematic content, noisy, vulgar, tossing about jazz phrases and futile counterpoint. He believes the piece could "set the mood for any gay and cheerful spectacle, like a festival, a big convention, or a symphony concert." One would like to know if he imagined its proper place was on the heels of a Schumann symphony.

—H. F. P.

The Mozart Orchestra, Town Hall, Jan. 8

The ambitious Mozart Orchestra of the Music School of the Henry Street Settlement gave Bach's The Art of Fugue, almost uncut, as a bicentennial Bach observance, before a greatly interested gathering at the Town Hall, in the orchestral arrangement made

some time ago by its enterprising conductor, Robert Scholz. It will be recalled that the orchestra performed the monumental work at the school last year, and that the results were in many ways stirring. This time it seemed as if the young instrumentalists did even better, and as if Mr. Scholz had his forces even more securely in hand.

Mr. Scholz's orchestral version is properly robust and serviceable, and indicates his exhaustive knowledge of the work. It is without showy elements, and fittingly outlines the contrapuntal texture of the music. Briefly, it accomplishes what it sets out to do, and does so with solidarity and most earnest musicianship. Only Counterpoint 17 (a transcription by Bach himself for two harpsichords of the mirror fugue marked Counterpoint 16) was omitted on this occasion. As always, the great unfinished quadruple fugue, which breaks off abruptly at the point where Bach laid down the pen, produced a shattering emotional effect. In some ways it might have been better to end the performance then and there, rather than to have added the chorale, "Vor deinem Thron tret ich hervor," which the composer dictated on his deathbed to his son-in-law, and which adds a sentimental "last curtain" touch, but has nothing to do with the Art of Fugue proper.

All told, however, the performance was considerably more impressive and dramatic than last year's. It is to be hoped that Mr. Scholz and his Mozart Orchestra will make this Art of Fugue production an annual event. It does honor to everyone concerned.

—H. F. P.

Reginald Kell, Soloist With Schiff Conducting

Manhattan Chamber Orchestra. Charles Schiff, conductor. Reginald Kell, clarinetist. Times Hall, Jan. 6:

Symphony No. 40, G minor...Mozart
Clarinet Concerto, F minor...Weber
Gymnopédies...Satie-Debussy
Der Bürger als Edelmann...Strauss

The second concert this season by this pleasing chamber orchestra got off to a good start with a substantial performance on one of the most familiar Mozart symphonies. Mr. Schiff elicited apt phrasing and good dynamics from his orchestra, though he drove it to overaccentuated rhythms in the third movement. In the Weber concerto conductor and orchestra provided a nicely co-ordinated accompaniment to Mr. Kell's polished playing. The Satie-Debussy Gymnopédies, which opened the second half of the evening, had a good deal of color. But it was the incidental music to Molière's Le Bourgeois Gentilhomme that took top honors. The rhythmic intricacies of the Dance of the Tailors in particular were made beguilingly clear.

—A. B.

Novaes Plays Mozart With Little Orchestra

Little Orchestra Society, Thomas Scherman, conductor. Guiomar Novaes, pianist. Town Hall, Jan. 9:

Suite from Les Indes Galantes...Rameau
Symphony, D major, Op. 38
Little Concerto, for violin, viola, double-bass, and small orchestra
.....Paul Nordoff
(First performance)
Piano Concerto, E flat major, K. 271.....Mozart

This concert, for all its admirable program, plodded along in pedestrian fashion until the advent of Miss Novaes. As soon as she began the concerto, the atmosphere was charged with electricity. Her exquisite phrasing and serenity of mood inspired Mr. Scherman and the orchestra to their most finished playing of the evening. Miss Novaes' performance was complete in the sense that Mozart's music is complete. It was compounded of absolute technical security, the most sensitive awareness of

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style and nuance, and a remarkable spontaneity of musical feeling. One knew in advance that every passage would sound faultlessly, that her touch would evoke a score of different colors, that the music would dance along under her fingers in the final rondo. Her conception of the slow movement, in which Mozart, at the age of twenty-one, anticipated the tragic grandeur of the late chamber music and symphonies, was a model of noble simplicity.

Paul Nordoff's Little Concerto, actually a concerto grosso, was commissioned by Mr. Scherman for the children's series of the Little Orchestra Society. It was designed, according to the composer, "to give children some idea of the possibilities of string instruments, alone and in combination. It is tuneful rather than a bravura piece, and simple in structure, with the kind of rhythmic patterns I think might appeal to children." The work is made up of three brief movements marked With Grace, With Humor, and Song and Rondo. Mr. Scherman liked the music so well that he decided to present it to his adult subscribers. The Little Concerto is disarmingly unpretentious, but it is full of harmonic clichés, and is boring in its sentimentality. Even the perky finale is too sweet and cloying to create the sort of vigorous hubbub that children like. The able soloists were Philip Frank, violin; Karen Tuttle, viola; Milton Prinz, cello; and Julius Levine, double-bass.

Both the noble Rameau music and the delightful Pleyel symphony were a pleasure to hear, although Mr. Scherman might have conducted them with more care and imagination.

—R. S.

Kleiner Cello Concerto Given Premiere by Barzin

National Orchestral Association. Leon Barzin, conductor. Harold Kohon, violinist; Mitchell Miller, oboist; Avron Twerdowsky, cellist; Manuel Ziegler, bassoonist. Carnegie Hall, Jan. 9:

Suite Purcell
(Arranged by Ernest Lubin)
(First performance)
Cello Concerto George Kleiner
(First performance)
Sinfonia Concertante, Op. 84 Haydn
Violin Concerto No. 4, D minor
..... Vieuxtemps
Fireworks Stravinsky

As material for displaying the capacities of this excellent student orchestra, the two novelties were effective. As musical efforts, however, they were less than gratifying. Mr. Lubin might better have let Purcell's seventh harpsichord suite alone, or else confined himself to an orchestration of more modest dimensions. Mr. Kleiner's concerto, which was capably performed by Mr. Twerdowsky, is an embarrassing collection of clichés gleaned haphazardly from sources ranging from Tchaikovsky to Shostakovich.

The unpretentious and utterly ingratiating Haydn work came as a breath of fresh air. The four soloists, all graduates of the association's training school, made a neatly balanced ensemble, and performed with vigor, spirit, and precision. The Vieuxtemps concerto might have had more fire, but Mr. Kohon's performance of it was solid. The concluding Fireworks were crisp, sharp, and dynamic.

—A. B.

Mitropoulos Leads Premiere Of Sessions' Second Symphony

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. John Corigliano, violinist. Carnegie Hall, Jan. 12 and 13:

Introduction to Act III of Lohengrin Wagner
Violin Concerto, B minor Elgar
Symphony No. 2 Sessions
(First time in New York)
Francesca da Rimini Tchaikovsky



Roger Sessions



John Corigliano

All praise is due Dimitri Mitropoulos, not only for venturing to conduct the New York premiere of Roger Sessions' Second Symphony, but for playing it four times, and including it in the Sunday afternoon broadcast program. The Sessions symphony, an uncompromising half hour of music requiring concentrated attention and an open mind, is not the sort of work that could be expected to endear the Philharmonic-Symphony's newly appointed full-time conductor to his board of directors, or to the portion of the radio audience that turns on the broadcast as a background for conversation or canasta. But it is a work of high artistic motivation and superior workmanship, a serious and challenging addition to the top-grade literature of American music. The audience at the premiere recognized this, although it would be untrue to suggest that all 3,000 listeners fell in love with it at first hearing. And certainly some members of the board and of the large radio audience also must have recognized that this music is too important to be casually rejected.

In view of the fact that Sessions has for more than twenty years been considered one of the leading American composers, it is astonishing to realize that this performance was the first ever given one of his works by any of the major orchestras that habitually play in New York. The orchestra of the Juilliard School of Music played his First Symphony last year, more than fifteen years after it was written, and a year earlier his twenty-year-old Suite from The Black Maskers was given at the Columbia University Festival. The Second Symphony is only three years old, but both San Francisco and Amsterdam, the Netherlands, scooped New York in performing it. The truth is that Mr. Sessions' achievement has been hardly more than a legend, as far as New York is concerned, without much overt evidence to prove its reliability. Scarcely any other composer has ever achieved so enviable a reputation without having his works performed.

Let it seem that I am seeking to destroy a Sessions myth, I must say here and now, unmistakably, that the Second Symphony is one of the best symphonies any American has ever written. Its musical thought and style, while subject to a variety of external influences (whose are not?) reveal a slow and fruitful gestation process such as most of our composers, hell-bent on reaching the symphonic market quickly and effectively, do not permit themselves. This symphony is really finished; one feels that every measure is just as Mr. Sessions wanted it, and that he refrained from offering it for performance until he was sure it had assumed its whole form.

The four movements are bound together more by the temperamental solidarity of the composer's musical and aesthetic outlook than by external devices of style or structure. With regard to the style, it would not be wrong, though it would be glib, to say that the symphony begins with Schönberg (or, closer, Alban Berg) and ends with Stravinsky. The opening movement, a series of alternations between an energetic theme and a tranquil one, is polyphonic, Romantic, and atonal, in somewhat the manner of Berg's mosaics of short

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(Continued from page 57)

rhythmic-melodic figures. The second movement, an Allegretto, rather mixes its genres, as a tongue-in-cheek Prokofievian theme is surrounded by rather distracting contrapuntal devices. The slow movement, the most immediately appealing of the four, is an emotionalized mood-piece that employs wide, *espressivo* upward melodic leaps, and delights in sending the violins into the stratosphere the late Romantic composers loved to investigate. The finale sets in with a neo-classic, five-four march, and a good deal of its development sounds either like passages from *Le Sacre du Printemps* or like the sort of busy manipulations that fill up many a modern piece called a Concerto Grosso or a Concerto for Orchestra. This is the weakest part of the symphony, for it does not belong with the rest, and its purposes seem distinctly shallower.

The orchestra, superlatively prepared by Mr. Mitropoulos, gave as polished and eloquent a performance of a new work as the season has brought. As is his invariable custom, Mr. Mitropoulos conducted from memory; and nobody could have the least doubt that he knew completely every note and nuance of the complex score.

Before the intermission, John Co-ri-ghiano, the orchestra's concert-master, gave an agreeable but not stirring account of Elgar's Violin Concerto, as *langweilig*, conventional, and padded an affair as that English composer ever wrote. The evening opened with a speedy dash through the third-act Lohengrin prelude, and ended with a rich and dramatic performance of Tchaikovsky's *Francesca da Rimini*.

—C. S.



Yehudi Menuhin Szymon Goldberg

Menuhin Plays Brahms With Boston Symphony

Boston Symphony. Charles Munch, conductor. Yehudi Menuhin, violinist. Carnegie Hall, Jan. 11:

Suite from the Water Music... Handel
(Arranged by Sir Hamilton Harty)
Violin Concerto, D major, Op. 77
Symphony No. 6, B minor
(Pathétique) Tchaikovsky

The most satisfying performance at this concert was that of Handel's *Water Music*. Mr. Munch has always had a flair for Handel's music, with its forthright rhythms and healthy vigor, and he conducted the suite delightfully. The rapid movements danced along buoyantly, and the Air and Andante *espressivo* were beautifully phrased. Sir Hamilton Harty (himself a notably fine Handel interpreter) respected the style of the composer in making this arrangement.

Mr. Menuhin played the Brahms Concerto with prodigious energy and technical sweep. He did not always seem at ease, however, and he was handicapped by Mr. Munch's erratic tempos. The first movement did not coalesce, although both soloist and orchestra threw themselves into it with might and main. In the slow movement, marked Adagio by Brahms, Mr.

Munch chose a tempo far closer to Andante, so that Mr. Menuhin had to pull back a bit when he answered the cantilena of the solo oboe. Again in the finale, the co-ordination was far from perfect, although there were dazzling passages. The bigness and bravura of the music were projected, but warmth and tenderness of sentiment seemed lacking.

If the Brahms was uneven, the Tchaikovsky Sixth was almost chaotic in its variety of speeds and dynamic levels. Mr. Munch emphasized subsidiary harmonies in the brasses; whipped up sudden accelerandos, unindicated in the score; and pulled the music out of shape in such a wilful fashion that one could not accept the emotional validity of his impassioned interpretation of the work. Only in the march movement did he maintain a steady tempo and respect the composer's markings; and this was by far the best played of the four.

—R. S.

Mitropoulos Conducts First Members' Concert

The New York Philharmonic-Symphony gave the season's first special concert for members of the Philharmonic-Symphony Society, at the Hotel Plaza, on Jan. 10. Dimitri Mitropoulos conducted the orchestra in his own transcription of the Prelude and Dido's Lament, from Purcell's *Dido and Aeneas*; Bach's Third Brandenburg Concerto; Holst's St. Paul's Suite; Lekeu's Adagio for Strings, Op. 3; and Tchaikovsky's Serenade in C, Op. 48, for string orchestra.

—N. P.

Goldberg Plays Beethoven Concerto with Small Variants

New York Philharmonic-Symphony. Dimitri Mitropoulos conducting. Szymon Goldberg, violinist. Carnegie Hall, Jan. 14 and 15:

Overture to The Abduction from the Seraglio Mozart
Violin Concerto, D major, Op. 61
..... Beethoven
Symphony No. 2 Roger Sessions
Philharmonic Waltzes Morton Gould

Szymon Goldberg's performance of the Beethoven Violin Concerto had an element of special interest, because he played several passages in Beethoven's original version in the manuscript, instead of following the published version. None of these variants was sufficiently startling to change the nature or design of the work. In fact, many in the audience were probably not aware that they were hearing anything new. But Mr. Goldberg called attention to the curious history of the work and proved by performing the original that the familiar version of the concerto is quite satisfactory.

Beethoven's Violin Concerto was dedicated in the autograph to Franz Clement, who played it for the first time, from manuscript, at the Theater an der Wien, on Dec. 23, 1806. In 1808, Beethoven arranged the violin concerto as a piano concerto, which was published before the original version. In 1809, the Violin Concerto was published, without the dedication to Clement.

Oswald Jonas, now at Roosevelt College, in Chicago, obtained a photostatic copy of the original manuscript of Beethoven's Violin Concerto for Mr. Goldberg. The manuscript contains not only the original violin part but a second version, probably written out at the suggestion of Clement. There are even three versions of some passages. Often the second version seems to be the right hand part of the piano version of the concerto. When the score was printed, it contained a mixture of the two versions. Otto Jahn believed that Beethoven himself made the choice when the concerto was printed, but Mr. Goldberg thinks

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ORCHESTRAS

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this claim debatable. In any case, the variants do not affect the music to a vital degree. Mr. Goldberg gave a dignified and dedicated, if cautious, performance; and his conception of the score was noble.

Morton Gould's Philharmonic Waltzes were composed for the New York Philharmonic-Symphony Society's Annual Ball and Pension Fund Concert in 1948. They would have sounded less improvisational and ephemeral on this occasion, had they not followed Roger Sessions' closely-knit and intensely serious Second Symphony, which was repeated from the earlier concerts of the week.

—R. S.

Poulenc Performs New Piano Concerto

Boston Symphony. Charles Munch, conductor. Francis Poulenc, pianist. Carnegie Hall, Jan. 14, 2:30.

Symphony No. 4, D minor...Schumann Piano Concerto...Francis Poulenc (First time in New York)

Symphony No. 4, E minor...Brahms

That supreme master of the light touch, Francis Poulenc, composed a new piano concerto last summer and introduced it to New York at this concert. It is a work of considerable length, and rich, sometimes massive, sonority, but it is essentially blithe in spirit. Mr. Poulenc is the most eclectic of contemporary masters. He pays his respects to Debussy, Ravel, Rachmaninoff, and Stravinsky in this concerto, yet the style, the flavor and the format of the work are unmistakably his own. It is a witty and beautiful musical discourse, enhanced by piquant orchestration.

The first movement begins with a walking tune that is expertly worked out. As the development continues, the music gains in weight and complexity, threatening to become heroic at one point. Again in the slow movement, a passage in sombre, richly colored chords, in dialogue form between the soloist and the orchestra, looms up, only to be dispelled by the pervasive good humor and vivacity of the finale, a Rondeau à la Française. The titillating style of this movement has been likened to that of Les Mamelles de Tirésias, Poulenc's opera bouffe of 1944. Mr. Poulenc played his concerto with delightful nonchalance and refinement of accent, and the audience was charmed.

Mr. Munch conducted both Schumann and Brahms symphonies eloquently. There were still traces of the nervous instability of tempo and roughness of attack that have been noticeable in other recent interpretations by him, but they were less marked. The Schumann work really sang; the tenderness and passion of the music spoke out. Mr. Munch offered one of the most notable and well-integrated conceptions of Brahms' Fourth Symphony that New York has heard in many years. More than once, one was reminded of that master Brahms interpreter, Wilhelm Furtwängler, with whom Mr. Munch worked for many years.

—R. S.

Thomson Suite In New York Premiere

Raphael Bronstein Symphonietta. Raphael Bronstein, conductor. Ariana Bronne, violinist; Raymond Smolover, tenor. Town Hall, Jan. 14, 3:00.

Concerto Grosso, F minor...Pergolesi Suite, Castor et Pollux, Rameau-Gevaert Violin Concerto, G major...Mozart Music for Children

.....Werner Torkanowsky (First time)

Fantasia and Allegro for Violin and Orchestra...Robert Strassburg (First time)

Three Songs (Words by Whitman) Robert Strassburg (First time)

Acadian Songs and Dances (Louisiana Story Suite, No. 2)

.....Virgil Thomson (First time in New York)



Charles Munch, conductor of the Boston Symphony, drawn by B. F. Dolbin

This was the second in a series of three subscription concerts. It was notable mainly for the introduction of Virgil Thomson's suite, full of melodies whose charm was underlined by the resourceful and remarkably economical scoring. This came as a welcome and striking contrast after the fulsome orchestration of the other novelties, whose constant search for big romantic effect seemed the work of impetuous student hands, eager to try out every instrument in the orchestra.

Miss Bronne played the Mozart concerto and the Strassburg fantasy with technical facility and agreeable tone, if without very much musical subtlety. Whether because the orchestra played too loudly or the music demanded almost ceaseless rhetoric, the three Strassburg songs, which were Mr. Smolover's only contributions, did not give him much chance to show what he could do. Mr. Bronstein did not seem able to get more out of the young musicians than an earnest will to work.

—A. B.

Oklahoma Symphony Begins Modern Series

OKLAHOMA CITY.—The Oklahoma Symphony, conducted by Victor Alessandri, on Jan. 11, gave the first in a series of thirteen weekly broadcasts devoted to music of the twentieth century. All of the works to be played on the series were composed between 1900 and 1950. The concerts will be broadcast over the Mutual network and also to the armed forces overseas.

The programs and dates for the first six broadcasts are as follows: Henry F. Gilbert's Riders of the Sea, excerpts from Alban Berg's Lulu, Charles Griffes' The White Peacock, and the Overture to Paul Hindemith's News of the Day, Jan. 11; Paul Creston's A Rumor, Charles Ives' Third Symphony, and Maurice Ravel's Le Tombeau de Couperin, Jan. 18; Claude Debussy's King Lear, Frederick Converse's The Mystic Trumpeter, and Arthur Honegger's Prelude to The Tempest, Jan. 25; Jaromir Weinberger's Bohemian Song and Dance No. 6 and Jan Sibelius' Seventh Symphony, Feb. 1; Carlos Chávez's Horn Concerto, G. Francesca Malipiero's Cimarosiana, Kurt Atterberg's Sixth Symphony, and Darius Milhaud's Two Marches, Feb. 8; Ernest Bloch's In the Night, Igor Stravinsky's Suite No. 1, Béla Bartók's Hungarian Peasant Songs, and Walter Piston's Toccata, Feb. 15.

The remaining seven concerts will include Samuel Barber's Violin Concerto, Benjamin Britten's Sinfonietta for Orchestra, Mario Castelnuovo-Tedesco's Overture to King John, Aaron Copland's Short Symphony, Henry Cowell's Shoonthree, John Alden Carpenter's Adventures in a Perambulator, Norman Dello Joio's Concertante for Clarinet and Orchestra,

the Fisherman's Song and Pantomime from Manuel de Falla's El Amor Brujo; Roy Harris' Third Symphony, Ernest Krenek's Overture to The Triumph of Sensibility, Serge Prokofiev's 1941 suite, the Elegy from Bernard Rogers' Third Symphony, Erik Satie's The Death of Socrates, the Love Music from Richard Strauss' Feuersnot, Arnold Schönberg's Chamber Symphony No. 2, William Grant Still's In Memoriam, William Schuman's Prologue for Mixed Chorus and Orchestra, and Virgil Thomson's Louisiana Story Suite.

Works by Morton Gould, Howard Hanson, Edgar Varese, Heitor Villa-Lobos, and Ralph Vaughan Williams, not yet chosen, will also be played.

Louisville Sees Schuman-Graham Work

LOUISVILLE.—The Louisville Philharmonic Society, on Jan. 4 in Columbia Auditorium, presented Martha Graham as soloist with the Louisville Orchestra, Robert Whitney, conductor, in the world premiere of Judith, a choreographic poem danced by Miss Graham to a score by William Schuman. The premiere is reviewed in detail by Robert Sabin elsewhere in this issue.

Amparo and José Iturbi appeared at the Memorial Auditorium, on Dec. 4, in a program of two-piano music by Mozart, Chabrier, Infante, Chopin, and Gershwin. On Dec. 9, at the Ursuline Academy, the Ursuline Sisters presented a piano recital by Carl Mathes, composer and teacher, and head of the music department at Notre Dame University. A graduate of the Royal Academy in Budapest, Hungary, Mr. Mathes has been blind since an early age. Other recent recitals have been given by Ebe Stignani, mezzo-soprano, on Jan. 6; and Lauritz Melchior, tenor, on Jan. 11.

—H. W. HAUSCHILD

Boult To Direct London Philharmonic

LONDON.—Sir Adrian Boult has been appointed chief conductor of the London Philharmonic, effective in May. This appointment leaves vacant the conductorship of the British Broadcasting Corporation Orchestra, of which Sir Adrian has been in charge for 21 years. As yet, the BBC has made no announcement concerning the choice of his successor. In the past two seasons, concerts of the London Philharmonic have been divided between Eduard van Beinum, conductor of the Concertgebouw Orchestra of Amsterdam, and Nicolai Malko, conductor of the Grant Park Symphony, in Chicago. The appointment of an English conductor of the London Philharmonic has long been the aim of this self-governing organization, officially subsidized by the Arts Council of Great Britain.

Gershwin Contest Receives 57 Entries

The fifth annual George Gershwin Memorial Contest has already drawn 57 orchestral scores from American composers, it has been announced by Carleton Sprague Smith, chairman of the judges' committee. The competition is sponsored by the B'nai B'rith Victory Lodge and the Hillel Foundation, and the deadline for entries is Feb. 1. Further information concerning the contest is available from the foundation, 165 West 46th Street, New York 19, N. Y.

Kennedy Joins NCAC Management

Steven Kennedy, American baritone, has signed a management contract with National Concert and Artists Corporation for the coming season.

Barbara Denenholz

pianist



January 29, 1950

Recital in American Artists Series
Brooklyn Institute of Arts and Sciences

March 26, 1950

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Civic Concerts Holds New York Meeting

THE 29th year of civic music in the United States was inaugurated during the first week of January when Civic Concert Service called its field representatives to New York for their annual conference. Two business sessions were held daily in the Green Room of the New York Athletic Club. Many new artists were auditioned, and others were heard in concert and opera. There were also numerous social events.

O. O. Bottorff, president of Civic Concert Service and chairman of the board of National Concert and Artists Corporation, said in his opening speech that more Civic Music Associations were functioning this season than in any previous year. Furthermore, he pointed out that the volume of business is greater and the number of bookings for the 1949-50 season are correspondingly higher, setting new all-time records.

Discussing conditions in the concert field when Civic Music had its beginning 29 years ago, Mr. Bottorff said: "Deficits incurred by local concert auspices were the rule, rather than the exception, and these deficits were often quite large. If such conditions had continued, never could there have been as many cities offering regular concerts as there are today. Therefore the early years of the organized audience movement were devoted primarily to developing a method of concert presentation that would eliminate both guarantors and deficits. As we look back at those days and see how complex this problem was, it is not surprising that years were required to develop corrective techniques.

"Deficits were first attributed solely to poor organization of season ticket sales," Mr. Bottorff continued, "and much time was devoted to developing effective season ticket campaigns. However, although total funds from this source grew, deficits still persisted. This was because committees expanded their buying and relied on single admissions to pay the difference. So a second step had to be taken. In order to do away with deficits, we had to do away with single admissions.

"A third refinement was evolved and we found that it was fundamental to the healthy growth of the organized audience plan. We discovered that after the first half of the seats in any auditorium were sold, the sale of season tickets slowed



Officers and field representatives of Civic Concert Service in conference

Empire

down appreciably. In fact, sometimes when it became generally known that what were considered the best seats had been sold, buying of season tickets ceased almost entirely. And so a third development in the plan was the elimination of reserved seats.

"Deficits however still occurred. An analysis revealed that the cause was the selection and announcement of artists before the money was in hand to pay for them. Thereupon the two most radical changes in the plan were made: in the first place, season tickets were eliminated, and from then on campaigns were conducted on a membership basis; and in the second place, the booking of artists was changed to the end of the campaign, when funds to be used for this purpose were in hand.

"There you have the origination of Civic Music, or the organized audience movement," concluded Bottorff. "It is hardly necessary for me to point out that all of this was not accomplished in a year. Instead it has been a steady evolution which goes on even now."

DAILY business sessions were presided over by D. L. Cornet, vice-president of Civic and NCAC, assisted by Harlowe Dean, eastern field manager, and John Brakebill, western field manager. Each representative

brought to the conference a subject pertaining to organizational work or campaign procedure, and after its presentation conducted a round-table discussion.

This was the largest group of field workers ever assembled in a conference of Civic Concert Service. Improved techniques that had been tried out in several hundred places during the past year and had been proved effective, were adopted. Economic trends in the various sections of the country were compared through reports of district representatives. Artist and orchestral managers appeared before the conference to discuss their tour plans.

"Civic Concert Service has been the leader in its field," D. L. Cornet said in one of his addresses to the representatives, "and each of you, as representatives, must continue to provide the individual associations with the leadership they are entitled to expect from the national organization. We are more than gratified by the ability each of you has shown to adapt yourselves to the rapidly changing economic conditions.

"As for the coming season," Mr. Cornet continued, "at this moment we can see no indication of business trends that would warrant your feeling that worthwhile results can be accomplished by anything but hard work and careful organization. On the other hand, as dollar value increases membership in Civic Music is correspondingly a better bargain. Certainly when Civic Music Associations average nationally five concerts per season, it would be difficult to find a better investment in the concert world than a Civic Music membership."

AFTER business sessions, Civic representatives were entertained by artists. Benno and Sylvia Rabinof gave a cocktail party and buffet supper. The soprano, Mary Henderson, was hostess on another occasion at a reception and musicale. Astrid Varnay invited the representatives to the Lohengrin performance at the Metropolitan in which she sang Ortrud. After the performance she was hostess at a smorgasbord supper in the Three Crowns Restaurant. Jane Pickens, soprano, and Robert Merrill, baritone, gave a party in the Cottage Suite of the Hampshire House.

The representatives attended Carnegie and Town Hall concerts by

Moura Lympny, Claudio Arrau, the Griller String Quartet and Myra Hess, and Shankar and His Hindu Ballet. In addition to Lohengrin they saw Faust, Carmen, La Bohème, and Lucia di Lammermoor. They saw Ezio Pinza in South Pacific, and Touch and Go, Gentlemen Prefer Blondes, and That Lady, with Katharine Cornell.

NCAC, S. Hurok, and Civic concluded the festivities with a party in their offices at 711 Fifth Avenue in honor of the field staff. Artists, conductors, journalists, lecturers, and entertainers were greeted by three of New York's most glamorous models dressed as queens of music, representing Miss Civic, Miss S. Hurok, and Miss NCAC.

Soloists Appear With Denver Symphony

DENVER.—Jascha Heifetz was violin soloist with the Denver Symphony, under Saul Caston, in its first concert after the Christmas recess. The largest audience of the season attended, and there were several hundred standees. Mr. Heifetz played Brahms' Violin Concerto, and the purely orchestral part of the program consisted of the Overture to Glinka's Russian and Ludmilla and Tchaikovsky's Fifth Symphony. Mr. Caston's program for the concert on Dec. 6 included Handel's Overture in D major; Bach's Suite in B minor, with Frederick Baker, first flute of the orchestra, as solo player; Brahms' Schicksalslied, with the Denver Concert Choir, John C. Kendel, director; Kachaturian's Gayne Suite; and Khrennikov's First Symphony.

Pierre Fournier, French cellist, was soloist at the concert on Dec. 13, in Dvorak's Cello Concerto in B minor. He was recalled for several encores. Mr. Caston conducted the orchestra also in Mozart's Marriage of Figaro Overture; and Beethoven's Eroica Symphony.

The Municipal Chorus of 250 voices, a specially selected orchestra, and soloists gave the annual presentation of Handel's Messiah, under John C. Kendel, on Dec. 18. The vocal soloists were Martha Holmes, soprano; Georgia Graves, contralto; Gordon Hilty, tenor; and Roger Dexter Fee, bass.

—JOHN C. KENDEL

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MUSICAL AMERICA



Miss S. Hurok, Miss Civic, and Miss NCAC greet guests arriving for the party



Chef O. O. Bottorff carves for representatives and artists at the final party



At the reception that they gave jointly, Jane Pickens and Robert Merrill sound the pitch for a half dozen representatives, and four of them join in to make sweet harmony



Ania Dorfmann and Irra Petina in business guise for Virginia Sturm, William Booth, his plate to Lois Keller, while Winifred Heidt attends and A. Wales Williamson, representatives to her own appetite and George Fowler merely attends



In the foreground, Joseph Schuster gives a morsel from his plate to Lois Keller, while Winifred Heidt attends to her own appetite and George Fowler merely attends



O. O. Bottorff crowns Miss Civic, as Jan Peerce identifies her for an unseen guest. Around her are Leonard Pennario, Edith Lowry, Russell Rokahr, and John Dowd



Civic executives and representatives gather around an authentic Swedish smörgåsbord as guests of Astrid Varnay at the Three Crowns restaurant after her performance in Lohengrin. From the left, Mrs. Bottorff, Harlowe Dean, Mr. Bottorff, Miss Varnay, D. L. Cornet, Dorothy van Andel



On the arms of Georges Enesco's chair, Francine Falkon and Dorothy van Andel. At the back, José Echaniz, John Brakebill, Robert Viall, and D. L. Cornet

AT THE CIVIC MUSIC CONFERENCE

Photographs by Ben Greenhaus

January 15, 1950

Musicologists Hold Fifteenth Meeting

By FRANK MUSER

UPON layman and musician alike, the very word "musicologist" often seems to have the same effect as a red cape in the bull ring. Perhaps the blame should be placed on the one who first translated the German *Musikwissenschaft* into such pretentious English; in an allied field the term "art historian," seems to describe more simply a profession of specialized scholarship. Whether this poses a problem in semantics, or whether it lies deeper, in the very transitory nature of musical experience itself, the fact remains that there is ample vitality and growing interest in the field of musical scholarship. This was clearly demonstrated in the recent meeting of the American Musicological Society, held in New York City, from Dec. 27 to 29.

This was the fifteenth annual meeting of the society. In June, 1934, nine music scholars—George S. Dickinson, Carl Engel, Gustave Reese, Helen Roberts, Joseph Schillinger, Charles Seeger, Harold Spivacke, Oliver Strunk and Joseph Yasser—met to form a society of American musicologists. They elected a tenth scholar, Otto Kinkeldey, their first president. Five years later, in 1939, the American organization, then under the presidency of Carleton Sprague Smith, was host to the International Congress of Musicology. In the darkening shadow of the coming war, European scholars for the first time travelled west for an international meeting, an occurrence that was prophetic of the position American musicology was soon to assume. This year the capacity—some 250—of the lecture room of the New York Public Library, where most of the

meetings were held, was taxed to accommodate those who gathered to hear fifteen papers presented by the members of the society, under its president, Curt Sachs, in a program arranged by Walter Rubsamen, Sydney Beck and Arthur Mendel. Lecturers who came equipped modestly with fifty or a hundred copies of musical examples to distribute to the audience found that they had vastly underestimated the interest their subjects would arouse.

THE audiences heard twelve papers that were products of musical research, and three devoted to educational problems. They also visited the Metropolitan Museum to see its collection of instruments, transacted the annual business of the society, and attended four concerts specially arranged for them.

Under the auspices of the League of Composers, the musicologists heard a concert of contemporary works (at the MacMillan Theatre, Columbia University, Dec. 27), the undoubted high point of which was the first New York performance of Schönberg's Fantasy for Violin with Piano Accompaniment, played by Adolph Kol-dofsky and Edward Steuermann. The program also contained the first performance of Vincent Persichetti's Fourth Piano Sonata, played by the composer; four songs by Charles Ives, sung by Harry Wayne; and an engaging sextet for wind instruments, *Mladi*, by Leos Janáček (1924).

Accompanied by spoken program notes of a high order, a program of Renaissance compositions was presented by a chorus directed by Dragan Plamenac, in the auditorium of the Dalcroze School of Music, on Dec. 28. Chansons by Mouton, Prioris,

Compère, Pietrequin and Busnois; and an anonymous four-part motet and a magnificent five-part motet, *Gaude Maria Virgo*, by Ockeghem—all transcribed by Dragan Plamenac (editor of the complete works of Ockeghem, being published by the Columbia University Press)—were sung by a group from the Juilliard School Opera Theatre.

Eighteen sonatas by Domenico Scarlatti were sensitively performed by Ralph Kirkpatrick, harpsichordist, in the Lecture Hall of the Metropolitan Museum of Art, on Dec. 29. The sonatas were presented in pairs, following what was evidently the original intention of the composer, indicated in the manuscript sources but ignored by modern editors. Later the same evening, the meeting came to a close as the society joined the members of the Metropolitan Museum in the Armor Hall, to hear performances of the Schütz's *Weihnachts-Historie* and the second cantata from Bach's Christmas Oratorio, sung by the Cantata Singers, under the direction of Arthur Mendel.

THE special problems of graduate study in music were discussed at a joint meeting with the Society for Music in Liberal Arts Colleges, held at the Dalcroze School of Music on Dec. 29, with Roy Dickinson Welch, of Princeton University, as chairman. For an ideal Preparation for Graduate Study in Music, Raymond Kendall of the University of Southern California, recommended the sharpening, during undergraduate years, of the linguistic, historical, literary, aesthetic, and scientific senses as well as the special tools of theory and instrumental proficiency. Paul Henry Lang, of Columbia University, discussing Standards of Graduate Study in Music, congratulated the assembly on the progress made in the last fifteen years. He deplored, nevertheless, the confusion that still occurs when academic degrees belonging historically to the liberal arts tradition are conferred for work which, no matter what its technical qualifications, can in no way be termed either philosophic or humanistic. Roger Sessions, of the University of California, assessed the values of Graduate Work in Composition. He concluded that, while a work in musical composition may well be offered in partial fulfillment of the requirements for the master's degree, it is most unwise to consider it the equivalent of a doctoral dissertation. In the latter case, the degree would assume the nature of a prize, since the award of this degree to a piece of creative work would of necessity be decided on too changeable and personal a basis.

THE content of musicological research is extraordinary in breadth of interest, to judge by the material presented at this meeting. The papers ranged from Otto Gombosi's Marginal Note on Gothic Form to a review of the current criteria of Soviet music criticism, by Nicolas Simonsky. Easily dominating the field was the Renaissance era, to which were devoted five papers, as well as Dragan Plamenac's concert and commentary. Two papers dealt with the Baroque period, two with folk music, and one each with the Gothic style, the contemporary scene, and the problems of analysis. Conspicuous by their absence were the great musical figures of the nineteenth century: Beethoven, Brahms and Wagner were never mentioned, whereas the figure of Josquin des Prés almost came alive at every meeting.

Most of the papers showed that familiar fields will yield new treasures to the scholar with a fresh approach or a new tool. Others opened up new

continents for musical exploration. This last was almost literally true in the case of a report on The Portuguese School of Polyphony of the Sixteenth and Early Seventeenth Centuries, presented by Dr. Albert T. Luper, of the University of Iowa. He described three centers of composition—Coimbra, the province of Alentejo, and Lisbon—scenes of concentrated activity hardly farther apart than Hartford and Springfield—and passed out helpful maps and lists of names unfamiliar even to the specialists gathered at this meeting. Outstanding among these were Duarte Lobo, Manuel Cardoso, and Felipe de Magalhães. An especially appealing figure was King John IV, the retiring scholar and composer who was Duke of Bragança until, the royal line dying out, he was called, in 1640, at the age of 36, to become the King of Portugal. (His *Crux Fidelis*, sung by the Dijon choir, is the only recording of this music available.)

A newly discovered sixteenth-century motet manuscript in the Biblioteca Vallicelliana, in Rome (No. E II 56) was described and appraised by Dr. Edward Lowinsky, of Queens College. Of the ninety motets—for five, six, seven, and (one) eight parts—contained therein, 27 are unique to this manuscript. From the internal evidence—the predominance of choral motets relating to Florentine history, the setting of a text by Savonarola, and so on—Mr. Lowinsky places the origin of the manuscript in Florence, its date very shortly after 1530. Of the 27 new motets, three (in six parts) are by Josquin des Prés, and three by Adrian Willaert.

Doménique Phinot, a composer of the first half of the sixteenth century, with a bold style and a brilliantly expert technique, was highly esteemed by his contemporaries, but has since been inexplicably assigned to oblivion. Peter Hansen, of Stephens College, sought to correct this injustice with a report on The Double Choir Motets of Doménique Phinot, substantiating his claims with projected slides and a partial recording of the *Lamentationes Jeremiae*.

THE clarity of the formal structure of Gothic compositions is too often obscured when these are transcribed into modern notation. In his Marginal Note on Gothic Form, Otto Gombosi, of the University of Chicago, proposed that, by working from the internal formal organization of Gothic scores out to the details of notation, the vexing problems of the placement of bar-lines and the measure of note values might be more effectively solved.

A new tool for what in the world of paintings is called "expertizing" of art works has been evolved by Oliver Strunk, of Princeton University, by the practical, rather than the aesthetic, application of a recommendation by Zarlin: to achieve sonority, include the third. In a paper titled Relative Sonority as a Factor in Style-Critical Analysis (1450-1550), he presented findings and conclusions based on a careful measurement of the ratio of the duration of three- and four-part writing as a whole to the presence of the triad, in the works of the same composer at different stages, and in the works of different composers. He concluded that the measurement of relative sonority can be of some value in supporting an attribution of authorship arrived at by other means, but can be of greater use in establishing chronological sequence.

Musical research from the anthropological viewpoint produced a report on Afro-Cuban Cult Music, by

(Continued on page 86)



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METROPOLITAN OPERA

Tristan und Isolde, Jan. 2

At this performance of Wagner's *Tristan und Isolde*, Ferdinand Frantz, who made his Metropolitan debut earlier this season, was heard for the first time here as Kurvenal. Mr. Frantz's impersonation of Tristan's faithful servant was well-rounded and dependable rather than distinguished. He had perceptible difficulties with his top tones in the first act, but both his singing and his acting improved in the last act, which was unusually poignant, thanks to the inspired conducting of Jonel Perlea, and the response of all the singers.

Helen Traubel and Lauritz Melchior were in their best voice, yet they gave eloquent performances. Mr. Melchior's last act in *Tristan* (for all its vagaries of rhythmic accuracy and phrasing) is one of the most powerful performances to be encountered at the Metropolitan today. He conveyed the anguish and mounting exhilaration of the dying Tristan as vividly on the stage as Mr. Perlea and the orchestra did in the pit. Miss Traubel sang the *Liebestod* in a transfigured mood that captured the rapt attention of an unusually rude and noisy audience. Margaret Harshaw made her first appearance of the season as the Brangäne at this performance. The others in the cast were Mihaly Szekely, as King Marke; Emery Darcy, as Melot; and Peter Klein, Philip Kinsman, and Leslie Chabay.

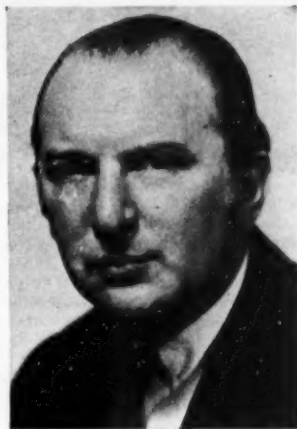
—R. S.

The Marriage of Figaro, Jan. 4

In point of finished style and vocal polish there have been better performances of *The Marriage of Figaro* than the one which marked the return of Mozart's opera to the Metropolitan after a season's absence. Nevertheless, the representation was, by and large, a genuinely enjoyable one. It had what all Metropolitan Figaros in recent years have possessed—a real ensemble and a most becoming sense of unity. And the humor of the masterpiece was emphasized for all it is worth, yet without exaggerations or bad taste.

Fritz Reiner conducted the piece for the first time at the Metropolitan. His treatment of the score may have surprised some who recalled his *Salome*, and who anticipated that he might have laid a much heavier hand on Mozart. Actually, his treatment was fluent, delicate, and at all points well balanced. The colors were never laid on too thickly. If anything might be said to have been lacking, it was a certain shimmer and sparkle. However, Mr. Reiner's Figaro is a distinctly superior reading, and the orchestra, in the main, played well. The conductor, needless to say, sounded the piano chords for the recitatives, and applied here and there a few deft and unobtrusive ornamentations wholly in the Mozartean spirit.

The cast was largely familiar, Eleanor Steber's Countess Almaviva had a good evening vocally, and sur-



Fritz Reiner

passed her other accomplishments earlier in the season. Later she won herself a deserved ovation with *Dove*, which she delivered with excellent style and becomingly on pitch. The *Susanna* of Bidu Sayao lived up to its best traditions. She was sprightly and mercurial in action. Vocally, too, her contribution was one of the best of the evening, especially in the rose aria, which she has rarely sung more smoothly or with greater charm.

Jarmila Novotna returned to the Metropolitan stage as *Cherubino*. There is nothing especially new to say of her impersonation, which had its customary personal fascination, grace and humor. Her singing undoubtedly showed a noticeable diminution in the quantity and quality of tone at her disposal. Nevertheless, her delivery of *Non so piu* and *Voi che sapete* had an allurements that helped disarm more exacting vocal criticism. Claramae Turner's *Marcellina* and the *Barberina* of Lois Hunt contributed materially to the ensemble. Miss Hunt's pretty singing of *Barberina's* little F minor song in the last act was marked by the proper naive expressiveness.

John Brownlee's *Almaviva* possessed its usual quality of bearing and its accustomed dryness of voice. Italo Tajo's *Figaro* was overacted, as in the past, but often admirable in song. Peter Klein, appearing for the first time here as *Basilio*, fitted dramatically into the picture, but has been better disposed vocally. Salvatore Baccaloni's *Bartolo* remains one of his most striking impersonations. Lawrence Davidson did well his bit as *Antonio*, the gardener, and the same was true of Leslie Chabay as *Don Curzio*.

—H. F. P.

Aida, Jan. 5

If Rudolf Bing is wondering which of the Metropolitan's current productions most richly deserve to be cast into outer darkness as he begins his managerial rule, he will do

well to pay attention to the company's version of Verdi's *Aida*, as it was presented for the first time this season. Whatever infelicities of style Mr. Bing may have encountered here and there in Europe, it is certain that a more garish, hopelessly tasteless array of visual effronteries—from the ancient, botched scenery to the expensively inappropriate costumes of the feminine principals—can scarcely be discovered on any other stage of the western hemisphere, including the few houses that remain of the old-time burlesque wheel.

Désiré DeFrère's stage direction, an unchanging, or at least an unimproved, fault of the production for a number of years, is—to put it bluntly—absolutely unacceptable in the present-day theatre. His maladroit and meaningless treatment of the excessively large crowd in the triumphal scene, which gluts the stage space with useless people standing empty around, and relieves the scene of every trace of exultation; the absence of any attempt to clarify the plot line through the action of the principals; the equal absence of any demand that the principals should engage in more than the merest outward clichés of characterization; the hideousness of the eye picture offered on the stage at almost any given moment—these are some of the worst aspects of a production that really is as bad as the Metropolitan's harshest critics allege that its staging always is.

Stella Roman, the *Aida*, and Blanche Thebom, the *Amneris*, should never have been allowed to wear their modish costumes with their split skirts and other elaborate conceits of the contemporary fashion designer; they were much too conscious of the artful picture they were supposed to present, and consequently had much too little freedom of mind to think about the inner essentials of believable acting. That they sang well, at least a good share of the time, was rela-



Kurt Baum as Radames

tively unimportant, in the face of the distractions their appearance offered; yet the blame devolves not upon them, but upon a stage director and a management willing to encourage its artists to compete in the purchase of elaborate clothes that bear no relation to the style of either the stage settings or the company's own costumes for the chorists and minor principals.

Kurt Baum, as *Radames*, was also hampered by the lack of any over-all dramatic conception into which he might be asked to fit; but he sang with superb freedom and beautiful tone. Nicola Moscona, as *Ramfis*, and Robert Merrill, as *Amonasro*, also sang well, and were somewhat more convincing histrionically. Philip Kinsman, Paul Franke, and Thelma Votipka completed the cast. Emil Cooper conducted laboriously.

—C. S.

Rigoletto, Jan. 6

There were many new faces in the cast of this performance of *Rigoletto*, as five singers assumed their roles for

(Continued on page 77)

Henry Colbert

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FERNANDO VALENTI

CLARINETIST

REGINALD KELL

VIOLINISTS

GIORGIO CIOMPI

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RECITALS

Vienna Choir Boys Town Hall, Jan. 1

On the evening of New Year's Day, the Vienna Choir Boys, directed by Harold Hedding, gave the second of their two New York programs this season. The 21 youthful singers from the Vienna Konvikt School presented a list of works that was essentially similar to that of their earlier appearance, except for the operetta, which on this occasion was Offenbach's Herr und Madame Denis.

—N. P.

Lyell Barbour, Pianist Town Hall, Jan. 2

Lyell Barbour, whose past record includes many American and European appearances, played his first New York recital in more than ten years on this occasion. The high point of his recital was a Debussy group, in which La terrasse des audiences au clair de lune was played with exquisite tone and a feeling for its mood. Schumann's Humoreske was also presented with considerable authority. To Beethoven's Sonata in D major, Op. 10, No. 3, the pianist brought many scholarly qualities; but at times his care proved to be his undoing, as he lingered too long over individual phrases, and destroyed the coherence of the work. Elsewhere his program included Chopin's Polonaise Fantaisie, Op. 61, G minor Nocturne, and Grande Valse, Op. 42; and Debussy's Masques and Ce qu'a vu le vent d'Ouest.

—G. K. B.

Bach Aria Group Town Hall, Jan. 4

The second of three concerts commemorating the bicentennial of Bach's death brought forth another quantity of great music, including nine arias and one duet from nine sacred can-

tatas, and duets from the secular cantatas, Was mir behagt, and Der zufriedengestellte Aeolus.

William Scheide, conductor of the group, had prepared the performances with exemplary taste and appropriateness of style.

An unusual feature of this program was the use of an oboe d'amore, which Robert Bloom played instead of his customary oboe. His playing was excellent, as was that of the other instrumentalists—Julius Baker, flutist; Bernard Greenhouse, cellist; Sergius Kagen, pianist; and Maurice Wilk, violinist. The singers, heard in various combinations with them, performed thoughtfully but with unexceptional results. They were Jean Carlton, soprano; Norman Farrow, bass-baritone; Robert Harmon, tenor; and Margaret Tobias, alto.

—A. B.

Lydia Ryvicher, Pianist Town Hall, Jan. 5 (Debut)

The over-all impression created by Lydia Ryvicher in her first New York recital was that of a highly gifted young pianist who had chosen her program unwisely. Save for the opening Scarlatti pieces, her list was relentless in its technical demands, including as it did three major works—Beethoven's Sonata in E flat, Op. 81a, (Les Adieux); Schumann's Sonata in G minor, Op. 22; and Ravel's Gaspard de la Nuit—and, for good measure, some music by Liszt. This arrangement resulted in uneven performances, for, while Miss Ryvicher played a good part of her larger offerings skillfully and sensitively, she played difficult passages laboriously, with a damaging effect on continuity. The Scarlatti pieces, on the other hand, she handled beautifully throughout.

—A. B.

Original Don Cossack Chorus Carnegie Hall, Jan. 4

The Original Don Cossack Chorus, conducted by Serge Jaroff, made its



William Scheide Moura Lympany

annual appearance in New York before a numerous and well-disposed gathering in Carnegie Hall. The program was representative of those the group has been giving in its tours of this country for twenty years—Russian liturgical music, arrangements of art songs, and folk songs and folk-song pastiches, with interpolated Cossack dances.

Mr. Jaroff was the same slender, precise mentor as always; the 26 members of the chorus marched into position with their familiar efficiency, and sang with the remarkable balance and control that are characteristically theirs. The basses sang very low and the tenors sang very high, and Mr. Jaroff elicited very loud fortes and very soft, vibrant pianissimos with his usual solicitous vitality. The dancers were colorful, as always; the audience was enthusiastic.

—J. H., Jr.

Betty Jane Grimm, Contralto Times Hall, Jan. 5 (Debut)

Betty Jane Grimm had appeared previously in New York as soloist with several choral groups. Her debut program included Beethoven's Busslied, an aria from Dvorak's St. Ludmilla Mass, and miscellaneous Italian, German, French, and American songs. Miss Grimm's substantial voice was well produced, and her vocalism had a dependable security throughout the evening. As the voice went up it acquired considerable resonance and brilliance. However, the singer's technique was not matched by any suggestion of insight into her songs. She rendered the notes accurately and the phrases carefully, without giving the one much color or the other much nuance. Of the works in the program, the dramatic arias seemed most congenial to Miss Grimm's temperament. The Dvorak aria, and Stride la vampa!, from Verdi's Il Trovatore, sung as an encore, displayed a vitality, intensity, and emotion that were absent from the introspective songs. Mary Esther Winslow was at the piano.

—R. E.

Sigi Weissenberg, Pianist Carnegie Hall, Jan. 6

Of the younger pianists now active in the American recital field, none has more patently chosen the vocation nature intended for him than Sigi Weissenberg. He plays the piano with a freedom and spontaneous muscular relationship to the mechanism that give unfailing pleasure. His tone is beautiful and effortlessly produced, whether it is loud or soft. His legato really sings, his accents bite, and his climaxes ring out heroically. And in this recital, his second in New York this season, all the music he played was infused with a musical instinct not necessarily very deep, but always both reasonable and lovely.

Chopin's B minor Sonata, with which the program closed, was a remarkable, yet a typical, achievement. I did not gain the impression that he had thought a great deal about the structure of the music or its expressive problems; but as he followed it through its course he never violated its probabilities, and he kept it emotionally alive from start to finish without endeavoring to supercharge it by exaggerations of style.

Ernest Bloch's admirably conceived Sonata, rigorous and dramatic, and

Debussy's charming early salon piece, Suite Bergamasque, stimulated Mr. Weissenberg equally to playing that was engrossing; and Mozart's little G major Sonata, K. 283, while perhaps not set forth with the utmost refinement of style, stayed within its frame. Only Bach's Chromatic Fantasy and Fugue, of the five large works that made up the program, seemed somewhat outside the pianist's horizon. It was a recital of genuine distinction.

—C. S.

Moura Lympany, Pianist Town Hall, Jan. 6

Moura Lympany is one of the most interesting and paradoxical of musical personalities, among the leading young pianists of the day. Her playing was vital at every moment during this recital. She had abundant warmth and temperament, and she had the secret of abandon in her playing. Yet she was always in absolute command of her resources, and her interpretations revealed careful thought and analysis. At times (especially in loud passages) her tone became hard, and signs of effort and strain appeared in her playing. Yet she could spin exquisite pianissimos through whole passages, take octaves at a whirlwind tempo at any level of sonority, with impeccable accuracy, and achieve three distinct gradations of tone in the same passage without losing fluidity of movement.

Two high points of the program were her interpretations of Schumann's Etudes Symphoniques and of Debussy's Feux d'artifice, Reflets dans l'eau, and L'Isle Joyeuse. In the Schumann, she solved all of the technical problems with keen intelligence, and imbued the music with both majesty and emotional sensitivity. There was no trace of the flippancy virtuosity that Schumann detested in this introspective conception of the work. She captured nuances in the Debussy pieces that many pianists miss—the melancholy, almost sinister, overtones of the last measures of Feux d'artifice, with its haunting echo of the Marseillaise, and the rapture of the climax of L'Isle Joyeuse. The rest of the evening's hearty fare consisted of Franck's Prelude, Choral, and Fugue; four Chopin études; a Brahms intermezzo; Shostakovich's Three Fantastic Dances; Liszt's Mephisto Waltz; and Granados' The Maiden and the Nightingale. There was nothing humdrum about Miss Lympany's treatment of the music in this unusually long and taxing program.

—R. S.

Myra Hess, Pianist Carnegie Hall, Jan. 7, 2:30

Dame Myra Hess' only New York recital of the season was an intimate, sensitive, and altogether lovely event. Even if one prefers, on the whole, to hear her in a smaller setting than in the big spaces of Carnegie Hall, she never makes the mistake of attempting to inflate her effects or to enlarge the scope and brilliancy of her technique beyond what it will gracefully yield. The big audience was delighted with everything the artist did, and recalled her to the platform at the close of the recital for numerous extras.

Dame Myra's program, wholly unadventurous, was exquisitely adapted to her moods and the delicacies of her art. It began with Mozart—the D minor Fantasia and the G major Sonata, K. 283. Then followed Beethoven's Sonata in A flat, Op. 110; then Brahms' Waltzes, Op. 39; and, finally, Schumann's Etudes Symphoniques. The Mozart works were filled with an adorable, song-like lyricism and a romantic poetry wholly compatible with their contents. They furnished an ideal approach to the Beethoven sonata, which has long been one of the artist's most treasurable accomplishments. Granted she has played it in the past in a somewhat less reserved fashion and on a bigger scale, her interpretation retained its unflinching logic. It is hard, for instance, to think of any pianist who un-

(Continued on page 66)

**SARA
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New York American

"Her piano numbers were a pure delight. It is difficult to conceive how the Chopin Berceuse could receive a more delicate or satisfying rendition. Beethoven's Sonata Appassionata made a deep impression. The compositions in the second half of her program—each in its way, revealed new beauties and revelations of genius."

Toledo Daily Blade

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Ferruccio Tagliavini

Tagliavini Joins J. Adams Management

Ferruccio Tagliavini, tenor, will be booked for radio, opera, and concerts in 1950-51 by Jack Adams and Company. Mr. Tagliavini, who made his debut in the United States, as Rodolfo, in La Bohème, at the Metropolitan, on Jan. 10, 1947, has since made extensive tours as a recitalist.

Saturday Review Names Kolodin Music Editor

Irving Kolodin, music critic of the New York Sun until it was sold on Jan. 4, has been made music editor of the Saturday Review of Literature. Mr. Kolodin has directed the magazine's monthly recordings supplement since 1946. In his new position, he will report on musical performances and radio and television programs as well as records. The assistant music editor will be Roland Gelatt.

Managements Co-operate On Next Season Bookings

Celebrity Artists Corporation, directed by Jeannette Ferriera and Franklyn Smith, and Walter Preston recently concluded a working agreement for the 1950-51 season. Without merging the two organizations, the plan gives the corporation responsibility for concert bookings of artists represented by Mr. Preston, while the latter will represent Celebrity artists in the field of radio and television, in which he is a specialist.

St. Louis Concerts Present Premieres Under Golschmann

ST. LOUIS.—In the St. Louis Symphony concerts on Nov. 25 and 26, Vladimir Golschmann introduced Elsa Barraine's Second Symphony, which proved melodically pleasing, if not profound. The orchestra played Debussy's La Mer with a wealth of color and Beethoven's Egmont Overture dramatically. Alexander Uninsky was the soloist in Chopin's First Piano Concerto, which he played with poetic delicacy.

On Dec. 3 and 4, Mr. Golschmann opened the program with a sprightly performance of the Overture to Mozart's The Marriage of Figaro, and followed it with a distinguished one of Beethoven's Eighth Symphony. Jennie Tourel sang Duparc's L'Invitation au Voyage, Ravel's Kaddish, and Una voce poco fa, from Rossini's The Barber of Seville. The first local performance of Prokofiev's Alexander Nevsky completed the program. Miss Tourel and the Choral Union of the University of Missouri participated in a rousing performance of the work.

Harry Farbman conducted the concerts on Dec. 10 and 11, in which he provided a fine accompaniment to Nathan Milstein's beautiful presentation of Beethoven's Violin Concerto. George William Vokel's transcription of Bach's Fantasia in G, Mendelssohn's Italian Symphony, and Copland's El Salón Mexico completed the program. In the first Pop concert, on Nov. 20, also conducted by Mr. Farbman, Russ David was a fine piano soloist in Gershwin's Concerto in F.

A special concert for contributors to the Symphony Society Maintenance Fund was given on Nov. 27 under Mr. Golschmann's direction. The program, televised in its entirety by Station KSD, included a Vitali chaconne, the Prelude to Wagner's Lohengrin, Debussy's Prelude to the Afternoon of a Faun, the Polovetsian Dances from Borodin's Prince Igor, and Rachmaninoff's Rhapsody on a Theme of Paganini, with Mary Norris as a sensitive soloist.

Rudolph Ganz gave a piano recital in Kiel Opera House on Nov. 30. His charmingly varied program, which included two of his own compositions, was discriminatingly performed. Elena Nikolaidi, accom-

panied by Jan Behr, made her St. Louis recital debut, on Dec. 2, in Howard Hall. The contralto's extensive and flexible voice, coupled with her highly developed interpretative powers, made her program uncommonly enjoyable.

The Charles Wagner Opera Company presented Pagliacci and Cavalleria Rusticana, at the Kiel Opera House, on Nov. 25. The Hungarian String Quartet opened the Chamber Music Concerts, at Sheldon Memorial Auditorium, on Nov. 21. The program included Bartók's Fourth Quartet; Beethoven's Quartet in C sharp minor; and Borodin's Quartet in D.

On Dec. 2, at Wednesday Club Auditorium, Gabriel Magyar, a member of the St. Louis Institute of Music faculty, gave a cello recital, accompanied by Nandor Domokos. In the same auditorium, on Nov. 27, Hubert Drury played a piano recital, one of the Artists Presentations Concerts.

—HERBERT W. COST

Concertgebouw Orchestra Plans American Concerts

The Concertgebouw Orchestra of Amsterdam, Holland, conducted by Eduard van Beinum, will make its American debut on Oct. 1, in Constitution Hall, Washington, D. C., according to an announcement by National Concert and Artists Corporation, which will manage the orchestra's tour. This concert and one scheduled for Oct. 11 in Ottawa, Ont., will be gestures of thanks from the Netherlands government to the Americans and Canadians for their aid during the war.

The orchestra will play its only New York concert in Carnegie Hall on Oct. 2. The good-will tour, under the sponsorship of NCAC and Civic Concert Service, will include appearances in White Plains, Syracuse, Toronto, various cities in Michigan and Indiana, Chicago, Milwaukee, Dayton, Pittsburgh, Harrisburg, and Philadelphia.

Mr. van Beinum is permanent conductor of the orchestra. Among the distinguished musicians who have appeared as guest conductors in the past are Pierre Monteux, Bruno Walter, Otto Klemperer, Erich Kleiber, Leopold Stokowski, and Charles Munch. Rafael Kubelik, recently appointed conductor of the Chicago Symphony, is at present serving as guest conductor while Mr. van Beinum is on leave to conduct the London Philharmonic.

St. Paul Civic Opera Opens Year Under Kopp

ST. PAUL, MINN.—The St. Paul Civic Opera, directed by Leo Kopp, began its season with performances of The Great Waltz, on Nov. 17, 18, and 19, in the St. Paul Auditorium. The production, one of the best given by the organization, presented Laurel Hurley, soprano, and Eden Nicholas, baritone, in the leading roles. A handsome ballet, created and executed by Anna Adrianova and Lorand Andahazy, assisted by members of their ballet school, enhanced the performances.

A recital by Benno Moiseiwitsch on Oct. 13 in the St. Paul Auditorium, opened the season here. The pianist, who appeared under the auspices of the Schubert Club, included Beethoven's Waldstein Sonata and Schumann's Kreisleriana as the major works on his program. The Schubert Club also presented Ann Bomar, mezzo-soprano, on Nov. 22, in a recital that indicated the considerable progress she has made as a lieder singer.

Ernst Wolff gave one of the pleasantest programs of the fall when he accompanied himself in a song recital in Bridgman Hall on Nov. 7.

—ARNOLD ROSENBERG

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"Revealed both thorough technical mastery and musicianship."

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New York Herald Tribune

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RECITALS

(Continued from page 64)

derstands as fully as Dame Myra the cumulative blossoming of the fugue and its poetic purpose as a summary of the whole sonata.

In the second half of the recital, her pianism seemed to gain a fuller, richer quality, especially as concerned the volume and color of sonority that went into the Brahms waltzes and the Schumann studies. Here Dame Myra conveyed the impression of deriving as much enjoyment from the music as her listeners from her communication of it. Technically and in poetic effect the Schumann performance was as clean, beautifully proportioned, and luminous as one might wish, quite without far-fetched devices or ex-cogitated departures of any sort. At the close of the printed list, Dame Myra returned to the platform to favor her hearers with Granados' Maiden and the Nightingale, a pair of Scarlatti sonatas, and her own transcription of the slow movement of Bach's C major organ Toccata.

—H. F. P.

Clifford Curzon, Pianist Town Hall, Jan. 7, 3:00

In many ways, there is no more satisfying pianist than this eminent British artist, who made his first New York appearance of the season on the first Saturday afternoon of the new year. A singularly happy balance of eloquence, taste, and intellectual perception marked Clifford Curzon's realization of a program composed of three large works—Mozart's C minor Sonata, K. 457; Schubert's D major Sonata, Op. 53; and Schumann's C major Fantasy, Op. 17. Flamboyance is not a part of his musical nature, though he can play brilliantly. While the three compositions he elected to play are all, even the Mozart, in varying degrees expressions of Romantic imagination and musical individualism, they are all also highly controlled in their expression; even the Schumann Fantasy, which is closest to admitting an elocutionary manner of delivery, can be spoiled by the pianist who confuses its clean figurations with the gaudy rhetoric of Liszt.

Meeting the music on its own ground, Mr. Curzon allowed the Mozartean melodies and climaxes to break through the bonds of strict metricality just enough to enable the work to come to life as the premonition of Beethoven that it is. In the



Myra Hess

Clifford Curzon

Schubert sonata, he was able to drive when the music wanted to drive, linger when the music wanted to linger, and give a lift to the rhythms that needed to sound "Viennese" (Schubert, and Schubert quite personally, was the originator of nearly everything we consider Viennese in such later composers as Johann Strauss and Brahms). Yet the piece never fell apart, for Mr. Curzon always knew where he was, and showed us, in the formal structure and emotional unfoldment of the work as a whole. In the Schumann fantasy he spoke in terms of another, and quite different, creative personality. Just how he made Schumann sound like Schumann without resorting to the mannerisms of rubato and accentuation that often pass for Schumann style, I cannot quite say; he captured the sense of greater psychological pressure, and of moods, both ebullient and thoughtful, that must not be interrupted. Yet the interpretative gradations were so subtle and manifold that for once (and what a blessed relief!) the tiresome dualism of Florestan and Eusebius was not thrust upon our attention.

This was first-rate playing, even if Mr. Curzon had been ill and was not in his most scintillant shape technically. A few surface slips do not matter with an artist who is more concerned with essences than with surfaces.

—C. S.

Jeanne and Joan Nettleton, Duo-Pianists Town Hall, Jan. 7 (Debut)

In pink dresses that accentuated their youth, Jean and Joan Nettleton presented themselves to New York persuasively in a program of standard two-piano music. Perhaps because they are twins, they have been able to achieve exceptional sensitivity to each other's moods and instincts. Their ensemble is well-balanced, their articulation is clean

and perfectly co-ordinated, and their tone, at its best, is very colorful.

The pianists warmed to their task as the evening progressed, playing with more warmth and a wider range of expression in the second half than in the first. Especially attractive were Felix Labunski's lyrical Nocturne, and Chopin's Rondo, in which the runs were beautifully clear and the mood and tempo excellent. Brahms' Variations on a Theme by Haydn, on the other hand, was rather less impressive, for it lacked some of the requisite contrasts of dynamics and texture. The program also contained the Mozart-Busoni Fantasia for a Musical Clockwork; an unimpressive arrangement by Labunski of the Prelude from Bach's Third Partita for solo violin; Mendelssohn's Scherzo, also arranged by Labunski; and Rachmaninoff's Second Suite. —G. K. B.

Ricardo Odnoposoff, Violinist Lexington Avenue YMHA, Jan. 7

No more than the opening measures of Bach's Partita in E minor, for violin and continuo, were needed, to remind the listener that Ricardo Odnoposoff has one of the most sumptuous tones of any violinist now before the public. Mr. Odnoposoff drew an astonishing volume of sonority from the instrument with an ease that bespoke the born virtuoso. Again in Debussy's Sonata he displayed a rich palette, sometimes at the expense of line and clarity. He played the work in the rhapsodic, whimsical style that the music demands, with the expert collaboration of Gregory Ashman at the piano.

The chief tour de force of the evening was Mr. Odnoposoff's performance of Vieuxtemps' Violin Concerto No. 5, in A minor. The music sounds extremely old-fashioned today, but it is still viable when it is played with the prodigious speed, energy, and romantic flair that Mr. Odnoposoff brought to it. By taking the concerto at its full value and interpreting it in the grand manner, he brought its faded measures to life. His double-stopping, harmonics and agility with the bow were something to marvel at, even in an era that takes extreme technical proficiency on the violin for granted. The rest of the program consisted of a Mozart-Kreisler Rondo; Achron's Hebrew Melody; the Albeniz-Heifetz Sevilla; and Szymanowski's Notturmo e Tarantella. In the Kreisler and Heifetz arrangements, Mr. Odnoposoff gave excellent imitations of the personal styles of his two colleagues. His playing of the Szymanowski piece



Ricardo Odnoposoff Kathleen Ferrier

was another bit of stunning virtuosity. —R. S.

Mary Bothwell, Soprano Town Hall, Jan. 8, 3:00

Mary Bothwell offered one of the most ambitious programs of the season, consisting of lieder by Schubert, Brahms, Wolf, and Strauss. She had chosen songs of contrasting mood and texture in each group, and with one or two exceptions, neglected and unhackneyed works. Miss Bothwell was most successful in such songs as Wolf's Morgenthau and Strauss' All Mein Gedanken, music light in texture and winsome in mood. In these she achieved a fine-spun vocal line and a well-defined emotional atmosphere. Her performances of the more dramatic and grandiose lieder revealed limitations of vocal technique and temperament. The voice lacked color and volume in the upper range, and occasionally was forced off pitch in climaxes. Nor could she summon sufficient force to avoid sentimentality in the sombre songs. Her diction was excellent, however, and her treatment of textual detail revealed painstaking and perceptive analysis of each poem. Her accompanist was Paul Meyer. —R. S.

New Friends of Music Town Hall, Jan. 8, 5:30

Kathleen Ferrier's performances of three Bach sacred songs, Vergiss mein nicht, Ach! dass nicht die letzte Stunde, and Bist Du bei mir, and of Brahms' Four Serious Songs, Op. 121, was one of the most unforgettable musical experiences the New Friends of Music have ever provided for their subscribers. It was a mark of the unerring taste and deeply musical instincts of the English contralto, that she prefaced the Brahms songs with the devotional music of Bach, which formed a perfect prelude to the majestic religious meditations of Brahms. Beautifully and simply dressed in black, Miss Ferrier presented a figure of such nobility that I was reminded of the impression of the late Ludwig Wüllner made when he sang the Four Serious Songs at one of the last concerts he gave in Germany in the 1930's. This is music for great artists, supremely exacting in its demands upon both voice and interpretative sensibility.

Miss Ferrier sang the Bach songs in German, and the Brahms in English. In both languages her diction was flawless, and her projection of the words constantly alive to the emotional overtones of the text. The quality of her vocalism was of a sort one seldom encounters these days. Her voice was equally free and richly colored in the upper and lower ranges, her breath was endless, and every tone was firmly supported. Yet the listener was never conscious of vocal mastery for its own sake, but was swept along by the power and sincerity of her musical interpretation.

The Berkshire Quartet, made up of Urico Rossi and Albert Lazan, violinists, David Dawson, violist; and Fritz Magg, cellist, was assisted by Frank Brief, violist, in the performance of Mozart's String Quintet in D major, K. 593, that opened the concert. A jolly finale was provided

(Continued on page 68)



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"PIANO PLAYING OF DISTINCTION." N. Y. Times Orchestral Appearances (Chopin's F Minor Concerto)

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—Claudia Cassidy, Chicago Tribune, April 1948.

Friends of Music Orchestra, Hans Lange, Peristyle Theatre:
"Her whole performance was marked by a poetry of expression... The tones were clear and rich and, as she phrased them together, she formed a musical line that fairly shimmered, so graceful and so beautiful was its whole effect. And at no time did she lose sight of the incomparable singing quality of Chopin's music."
—Frederick J. Kounts, Toledo Times, January 1949.

Grant Park Symphony Orchestra, Nicolai Malko, Grant Park:
"Chopin surely would have given his approval to the performance set forth by Wanda Paul. This young artist possesses enough of the romantic spirit to justify her revelation of Chopin's works, and not less the fleet fingers to undertake their brilliant passage work."
—Felix Borowski, Chicago Sun-Times, August 1949.

"No more ardent attachment could have been desired for that music than Miss Paul gave it. Hers was an intensely personal, yet disciplined performance, rhythmically alive and tonally colorful."
—Seymour Raven, Chicago Tribune, August 1949.

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Martha Graham Creates Dance With Louisville Orchestra

By ROBERT SABIN

Louisville

WHEN Martha Graham performed her new solo dance, Judith, to William Schuman's music, with the Louisville Orchestra, conducted by Robert Whitney, in Columbia Auditorium on Jan. 4 and 5, history was made in several respects. Judith was the first dance ever commissioned by a symphony orchestra for presentation on a concert program, and Mr. Schuman's score was the first ever commissioned for such a work. In effect, a new form was being tested, the dance concerto, which opens an entirely new field to modern dancers. The question was whether a dance soloist could appear with an orchestra on a miscellaneous program, essentially as a vocal or instrumental soloist would appear. The problems presented by this form were manifold, and Miss Graham and Mr. Schuman devoted much time and discussion to them in shaping the work. Their resourcefulness in anticipating each challenge resulted in a brilliant success. Not only did the dance and the music stir the audience to profound enthusiasm, but the work proved completely acceptable as a unit in the program. Before Judith, Mr. Whitney and the orchestra performed Gossec's Symphony in D major; Wagner's Siegfried Idyl; and Beethoven's Eighth Symphony.

Miss Graham solved the spatial and acoustical problems ingeniously, as one might expect from an artist who has revolutionized the contemporary concept of dance theatre. A curtain rose from the floor, just high enough to conceal the orchestra from view. This was in place before the dance began. The sound came through it absolutely clearly, and seemed to bathe the dancer in sonority. On each side of the stage was a battery of lights, which were used in masterly fashion by Jean Rosenthal. Inside and slightly to the rear of these were two bits of scenery, designed by Charles Hyman and William Sherman, at stage right a stylized harp, and at stage left a stylized representation of Holofernes' tent. These made a natural framework for the apron of the stage, upon which the dance was performed. The dance began in darkness and ended in a dramatic

blackout. Throughout the work, lighting was used to give emotional accents and spatial illusion. One was never conscious of the various elements—movement, music, costume, setting—as separate entities, for all were fused in a true concerted form.

THE dance of Judith is one of Miss Graham's greatest solos, one to rank with Dithyrambic, Lamentation, Frontier, and Deep Song. It lasts for twenty-five minutes and is as intense and cumulative in its effect as Herodiade, or the snake dance in Cave of the Heart. Yet neither the choreography nor the music is strident or melodramatic. Miss Graham and Mr. Schuman developed an understanding of each other's styles and personalities in working on Night Journey, a fact that reveals itself in the subtler integration of dance and music in Judith. The music is not as frenzied as that of Night Journey, but it is perhaps even more potent dramatically. It is music in blacks and greys, music of understatement and tremendous restrained power. Even in the section depicting Judith's dance of temptation, Mr. Schuman has scorned the obvious (as Miss Graham has) and delved into reaches of sensuality and sexual impulse barely hinted at in Strauss' Dance of Salome and other similar bits of stock theatre. This is no vulgar carnival-dance, in pseudo-oriental style, but a profound psychological study.

Miss Graham believes that the myth from which the story of Judith, in the Apocryphal writings of the Bible, stems, "has its foundations in some ancient fertility rite, in which a woman casts off her garments of mourning and puts on her garments of gladness, symbolic of her femininity, thereby defeating Death." Consequently, Judith is both a vivid enactment of the story from the Apocrypha and a ritual dance. Once again, Miss Graham's genius for realizing in dramatic form, the universal through the particular, has triumphed.

THE portions of the narrative that bear more or less directly on the four main sections of the dance, follow. "Judith fell upon her face and cried with a loud voice and said: 'O Lord God of my father Simeon, to whom thou gavest a sword to take vengeance of the stranger, give into



Lin Cauffield

Martha Graham makes dance history on the stage of Columbia Auditorium in Louisville, Ky., as she performs her Judith, to a new score by William Schuman

my hand the power I have conceived. Smite them by the deceit of my lips. Break down their stateliness by the hand of a woman.' Judith put off the garments of her widowhood for the exaltation of those that were oppressed, put on her garments of gladness, her bracelets and her chains and her ornaments. Judith went down the mountain to the tent of Holofernes. She abode in the camp three days and she besought the Lord God to direct her way. On the fourth day Holofernes made a feast. When Judith came in and sat down, Holofernes his heart was ravished with her. When evening came, his servants made haste to depart and Judith was left alone in the tent, and Holofernes lying along his bed, for he was filled with wine. Judith standing by his bed said in her heart: 'O Lord God of all power, strengthen me this day.' She took his head from him and went forth up the mountain and said with a loud voice: 'Behold the head of Holofernes. The Lord has smitten him by the hand of a woman. I will sing unto the Lord a new song.' The women made a dance among them for her and she took branches in her hand and she went before all the people in the dance."

MISS Graham's imagination has seized on all of the dramatic possibilities of this narrative, peopling the stage with an imaginary host, and

using every device to enrich the detail. Edythe Gilfond's beautiful costume and the sumptuous golden ornaments designed by Alexander Calder give it exotic color. The dance opens with Judith mourning the fate of her people and her widowhood. Slowly she realizes her mission and prays for strength. The shock of her determination is reflected in a series of falls like those of Jocasta in Night Journey, and turns and extensions that have the sharpness of a movement of involuntary agony. Judith removes the black overdress symbolic of her mourning, puts on her golden jewels and waistband, fastens a bright orange scarf in her hair and dances for Holofernes.

The dance of temptation is one of Miss Graham's most original conceptions. It contains elements of the *danse du ventre* and other oriental allusions, but it is neither lascivious nor voluptuous. It is curiously impersonal, almost ritualistic, yet it is profoundly sensual and incredibly bold in its physical symbolism. Gradually Judith is drawn into the spell of her own dance, and one can see the frozen emotions thaw, as she enacts the sacrifice of her womanhood. Mr. Schuman's music creates exactly the right mood, reflecting the growing excitement of the action rather through touches of scoring and rhythmic intensification than through mere vol-

(Continued on page 87)

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RECITALS

(Continued from page 66)

in the form of Mozart's A Musical Joke, for strings and two horns, in F major, K. 522, performed by the Berkshire Quartet and John R. Barrows and Joseph Singer, horn players. The audience laughed so noisily at this priceless satire of a clumsy composer that it missed part of the fun.

—R. S.

Slovak Program Times Hall, Jan. 8, 3:00

The Slovak Gymnastic Union Sokol presented Pravoslav Krch, violinist; Mana Geores, soprano; and Marienka Michna, pianist, in a joint recital in Times Hall. The program included works by Wieniawski, Smetana, Beethoven, Chopin, Liszt, Rycklik, Suk, and Mr. Krch himself.

—N. P.

Thomas Brockman, Pianist Carnegie Hall, Jan. 8 (Debut)

In his first New York recital, Mr. Brockman made so favorable an impression in his opening Rameau Suite and in Mozart's Sonata in D major, K. 576, that it is an unhappy obligation to report that his recital, from this point forward, lost ground consistently. He possesses great finger dexterity, which served him well in Rameau's ornaments (which he played with impeccable taste) and enabled him to bring elegance and style to both eighteenth-century works.

Brahms' Variations on a Theme by Handel did not receive the virtuoso treatment they need if they are to sustain interest throughout their whole length; and Hindemith's Third Sonata, despite good moments in passing, was not a unified whole.

At the beginning of the last group,



Claudio Arrau Leonard de Paur

Mr. Brockman rallied somewhat, with a sensitive performance of Ravel's Ondine, in which he discovered the shimmering color of the music. Stravinsky's Danse Russe, Robert Falmes's Prelude, and the first New York performance of Lee Hoiby's Toccata completed the program. The Toccata is marked by exciting rhythms, and an unusual exploitation of the extreme low and high registers. Mr. Brockman's performance of it might have been more dramatic than it was. Perhaps, when all is said and done, the lack of dramatic force and a sense of showmanship is the cause of the pianist's failure to hold the enthusiasm of the listener.

—G. K. B.

de Paur's Infantry Chorus Carnegie Hall, Jan. 8

Its second New York recital established, if further proof was needed, that de Paur's Infantry Chorus is one of the finest singing groups in America today. Everything about the 35 singers' performance could scarcely be bettered—the orderly ease of their entrances and exits, their well-disciplined but agreeable bearing, and their singing. Leonard de Paur, the conductor, possesses a quiet dignity and an exemplary ease of manner. He loses no time once he has come onto the stage, and he is master of

every situation, keeping not only his chorus, but the audience as well, exactly as he wants it.

Mr. de Paur revealed admirable taste in both the choice and the arrangement of his materials. The opening group, which consisted entirely of contemporary pieces, maintained an exceptionally high level of musical values. It consisted of William Schuman's Truth Shall Deliver, Ulysses Kay's Come Away Death, Paul Creston's Here Is Thy Footstool, and Dai-Keong Lee's On Journeys. Come Away Death is a hauntingly beautiful setting of the familiar lyric from Shakespeare's Twelfth Night. On Journeys, written especially for de Paur's Infantry Chorus, is dramatic and exciting.

The second group included three Brazilian folk songs from a collection made by Gio Gurgel, all arranged by Mr. de Paur, and a Calypso song from Trinidad, Ugly Woman. Mr. de Paur's good taste was evident in the arrangements, in which the voices imitated instrumental effects as a background for the solos, and in the selection of a characteristic vocal quality to evoke the mood and ethnological implications of the songs.

A group of Songs from World War II followed—The Duckworth Chant, Quiet Flows the Don, Songs of the French Partisans (using exclusively unison singing in a most dramatic fashion), and one of the chorus' most successful specialties, Roger Young. The last two groups were devoted to spirituals and religious songs. If the emotional tension lessened somewhat in this portion of the program, it was just as well, for it is not good to stay on the heights too long.

—G. K. B.

Florence Salb, Pianist Times Hall, Jan. 9 (Debut)

Florence Salb's program was a heavy one for a debut recital; it included Mozart's Adagio in B minor, K. 540; Schubert's posthumous Sonata in C minor; Beethoven's Sonata in A flat, Op. 110; and a Chopin group.

It was at once evident that Miss Salb brought to her first recital playing reinforced by deep sincerity, that she was musical, and that she knows her scores and played the notes correctly. It is good to find the desire on the part of the young artist to perform only the finest music. But no amount of dedication on the part of the performer can make up for a fundamental lack of experience and maturity, and an unawareness of the structure of such large works and the nature of their demands for successful projection. She made many of the tempos too slow, lingered over unimportant phrases, and attained too little dynamic variety; as a consequence, the interest of the listener was not sustained throughout her long, arduous program.

—G. K. B.

Claudio Arrau, Pianist Carnegie Hall, Jan. 10

Claudio Arrau won considerably more applause for his performance of three French compositions on this occasion than he did for Haydn, Beethoven, and Schumann—not that the former pieces belong in the same class; but certain of the hearers were obviously predisposed in their favor. Of course, Debussy's Feux d'Artifice and Ravel's Oiseaux Tristes are not exactly unknown, and have enjoyed brilliant renderings here on previous occasions. But a set of thumbnail sketches by Erik Satie, collectively entitled Sports et Divertissements, did receive its first disclosure in this community, and from the excitement Mr. Arrau's playing of them unloosed, one might have gathered that signs and wonders were the order of the moment.

These Sports et Divertissements are tiny musical sketches that a French publishing firm asked Igor Stravinsky

to write, in 1914, as accompaniment to some drawings by an artist named Charles Martin. Stravinsky, it is said, wanted too high a price, and the firm turned to Satie. The latter, according to the tale, was indignant at being offered so big a fee, and refused to co-operate till the sum had been reduced. Then he wrote a quantity of trifles, which he named Choral Inappétissant, La Chasse, Le Reveil de la Mariée, Le Yachting, Le Tennis, Feux d'Artifice, Le Flirt, Le Tango, and so on. Musically they are on a level with what almost any parlor pianist could rattle off by the hour, and confirm anew what many of us have often thought about Satie and his wise-cracks. There is precious little fun about them, let alone real inspiration. At a point in one of the pieces, Satie cites a phrase of Le Marseillaise. Schumann did the same thing in his Faschingsschwank aus Wien some eighty years earlier, but with far more cleverness and point.

Mr. Arrau performed his Debussy and Ravel with brilliance, and he also dispatched one of Liszt's Transcendental Studies in glittering style. In the earlier half of the program, he played Haydn's C major Fantasia, Beethoven's Waldstein Sonata, and Schumann's Symphonic Studies. The version of the Schumann masterpiece Mr. Arrau presented was, after a fashion, interesting, for it included five posthumous variations and the original form of the Finale. Yet one was convinced of the composer's wisdom in discarding those variations that he eliminated from the score we habitually hear. Several of them are not without fascination, yet they are distinctly foreign bodies in the texture of the score, and, as such, weaken it and mar its proportions.

—H. F. P.

Vittoria de Ranieri, Pianist Times Hall, Jan. 11 (Debut)

Vittoria de Ranieri, young pianist from Italy, made her debut in a program that included pieces by Scarlatti, Mozart, Chopin, Debussy, and Ravel.

Miss de Ranieri is a pupil of George Copeland; which may account for the beautiful and sure touch she revealed in the music of Scarlatti, and in the works of the French school. The Scarlatti-Tausig Pastorale and Capriccio and three Scarlatti sonatas—in B minor, C major, and A major—were models of elegance and precision; and in the great variety of small tonal mutations that brought the music to life, she showed judgment and discretion. Debussy's suite, Pour le Piano, and Ravel's Le Tombeau de Couperin were also marked by similar delicacy in dynamic minutiae.

In Mozart's A major Sonata, and still more in the Chopin group, where the dynamic range was a little more extended, things did not go nearly so well. Tensions were lost, formal sections fell apart, and the sense of style seemed anything but stable.

—P. G. H.

Wessel and Storr, Duo-Pianists Town Hall, Jan. 12

The program chosen by Mark Wessel and Sherman Storr for this two-piano recital was curiously old-fashioned. Only four of the fourteen works they played were originally written for two pianos, and three of these were inconsequential pieces by Mr. Wessel and Mr. Storr themselves. The rest of the program consisted of transcriptions of harpsichord, piano, chamber, orchestral and operatic music by Bach, Mozart, Beethoven, Tchaikovsky, Debussy, Ravel, Chopin, Mussorgsky, and Falla. In view of the large repertoire of original works for two pianos by composers of both the classical and contemporary eras, a program of transcriptions seems superfluous.

Mr. Wessel and Mr. Storr played with technical fluency and musical in-

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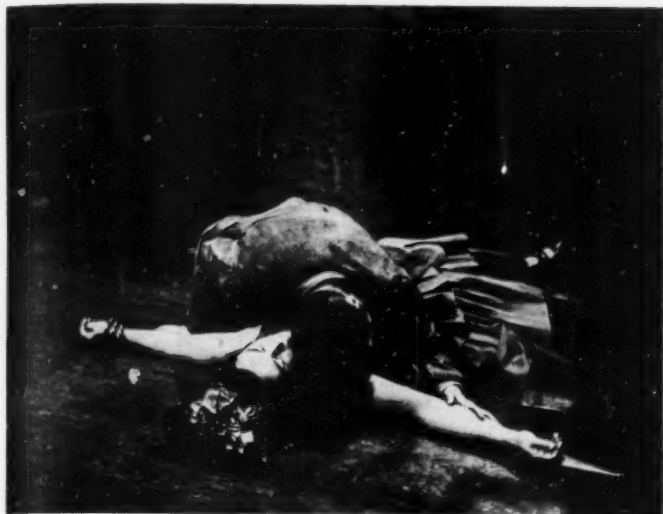
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Two Television Networks Give Opera



Carmen dies as Don José repents his crime. The final scene of the opera, as graphically shown in the Opera Television Theatre's first experiment on CBS. Gladys Swarthout is the Carmen and Robert Rounseville plays the role of José

By QUAINANCE EATON

OPERA for television occupied the attention of both CBS and NBC networks as the old year ended, for CBS greeted the new year with its long-heralded production of *Carmen*, and NBC showed the first of four projected operas, Kurt Weill's *Down in the Valley*, two weeks later. Both had a measure of success, although the fundamental approach was different in each case, and the methods used to attain objectives varied widely. CBS presented an operatic favorite with well-known singers, in its original language, adapted for television scenically, musically, and dramatically. NBC is planning its series in English, even though the last three operas are adaptations similar in approach to *Carmen*—Puccini's *Madame Butterfly*, Strauss' *The Bat*, and Offenbach's *The Tales of Hoffmann*—and singers are being engaged who are not necessarily already well known. NBC's first attempt is not conclusive, because *Down in the Valley* is more a long-drawn-out ballad than an opera, and its duration is only half an hour. This network will continue at monthly intervals to present the results of its experiment, while CBS is for the moment resting on its laurels, having announced no future plans.

Carmen, on Jan. 1, from 5 to 6:20 p.m., EST, was the work of the Opera Television Theatre, of which Lawrence Tibbett is artistic director, and Henry Souvaine managing director. The latter was also producer for the

show, with Boris Goldovsky as stage director and conductor. Byron Paul was television director and Barry Wood associate director. Walter Ducloux was musical supervisor. Richard Rychtarik was scenic designer and director. The production employed six full sets and three half sets in one large studio at 15 Vanderbilt Ave. The orchestra was in one corner, with Mr. Goldovsky using headphones to correlate the various elements of the music. Visitors were allowed to occupy viewing rooms which gave onto the set, and so could alternately observe the action—in color—and the black-and-white screen. As an example of split-second timing of complicated action, it provided a glimpse into the difficulties of television production that no theater has to undergo. The hour-and-twenty-minute show had required weeks of rehearsal.

Mr. Tibbett, as narrator, read an opening speech about the aims of the venture, which would have been more effective if he had memorized or even ad libbed it. A shot of Mr. Goldovsky conducting the overture faded to the credit lines, then with the statement of the fate theme, to *Carmen* flirting with Don José. Everything before the entrance of the cigarette girls was omitted. After *Carmen* escaped, the scene faded to a shot of José behind bars, one of the several transitional passages that revealed what can eventually be done with this type of production. Another such passage was the view of Zuniga going out to the



The square dance, one of the best scenes in Kurt Weill's *Down in the Valley*, with Marion Bell and William McGraw in leading roles. This half-hour opera was the first of four to be presented monthly on the NBC television network

café balcony to call in Escamillo, and the Toreador's approach to the café. Also effective was the shot of the girls throwing flowers and hats to Escamillo from "bleachers" in the bullring, and of the mountain scene and defile, which Mr. Rychtarik had designed cleverly.

As previously noted, the value of closeups is paramount in television. The intimacy with which the camera can record emotion played a large part in this production, and could have been an even more potent factor. A close view of the card scene was absorbing, and the death scene gained immeasurably in power by being brought right under the eyes.

The cast performed admirably as opera artists, and the singing was uniformly good. Gladys Swarthout, experienced both in opera and in films, seemed most at home, and her acting was the smoothest of the cast. Robert Rounseville, who sang superbly as Don José, commanded limited facial expression. Robert Merrill, as Escamillo, was similarly inexpressive in appearance, although his voice carried richly. Facial makeup did not assist their characterizations, for all too often, blotchy shadows appeared on their countenances. Priscilla Gillette, the soprano who recently sang in the Broadway production of *Regina*, was the most believable actor of all, although her voice was not quite of the same operatic caliber as those surrounding her. She made a really convincing Micaëla, simple, yet not foolish; naïve, yet not stupid. She

was the only one who had mastered the difficult art of facial expression while listening to another's aria. The other principals were adequate—Phyllis Curtin as Frasquita, Evelyn Sachs as Mercedes, Robert Gay as Dancairo, Luigi Vellucci as Remendado, and Norman Scott as Zuniga.

The chorus of sixteen was the weakest part of the production. Both men and women sang raggedly, and had to be pulled back into tempo time after time. The orchestra was likewise reduced in numbers, but sounded full enough for the medium. The sporadic dancing in the café scene was somewhat spiritless and seemed under-directed.

A single intermission period allowed further comment by Mr. Tibbett and the introduction of many well-known musical and radio personages who were in the studio.

NBC's initial effort, on Jan. 14, from 10 to 10:30 p.m., EST, hardly bears comparison. Because of the nature of the work, and the type of singers and production suitable for it, the Kurt Weill-Arnold Sundgaard *Down in the Valley* should not be called an opera, nor were its singers operatic. Chosen for their parts because they looked them, as well as for their pleasant voices, were Marion Bell, who played the lead in *Brigadoon*; William McGraw, baritone; Ray Jaquemot, bass; and Kenneth Smith, baritone. The last three are not well known in the concert and

(Continued on page 71)

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RECITALS

(Continued from page 68)

telligence. In Mr. Storr's transcriptions of the last movement of Bach's Brandenburg Concerto No. 3, and of the Gigue from Bach's Toccata in D major, they kept the contrapuntal design clear. Less tasteful and effective was Mr. Wessel's treatment of the Andante Grazioso from Mozart's Piano Trio No. 3, Debussy's Evening in Granada, and Chopin's Etude in A minor, Op. 10. The needless elaborations and additions to these works were musically questionable. Mr. Wessel's Choral Fantasy on a Theme by Hassler (O Haupt voll Blut und Wunden)—was well written in traditional style, but his Ballade was a dismally sentimental and diffuse work. Mr. Storr's Old Fiddler was also a superficial encore piece. The two pianists performed Brahms' Haydn Variations, the one major original work of the evening, too carefully to convey its power and vigor of spirit.

—R. S.

Naomi Ornest, Soprano
Times Hall, Jan. 12 (Debut)

Naomi Ornest, in her first New York recital, immediately established herself as an interpreter of rare promise with her opening selection, Mozart's motet, Exultate, jubilate. She sang it with a sense of style, giving it a breadth of conception

that made each section fall into place beautifully. To be sure, there were signs of effort in the top tones—the exacting coloratura passages were not handled with complete flexibility—and her voice was not exceptional in size or quality, but she phrased and shaded with an understanding that lifted her performance above the average, and showed the working of a keen musical mind.

The intelligence with which she handled this work was made known, in a larger sense, not only in all her performances, but in her tasteful choice of an unusually fresh program. The five Schubert lieder were relatively unfamiliar and varied in mood, as were the Canteloube arrangements of Chants d'Auvergne. A charming group was made up of a trio of nightingale songs. Ernest Krenek's Die Nachtigall, in its first New York performance, seemed reminiscent of the later style of Alban Berg, while Berg's Die Nachtigall is an example of his earlier romanticism. The romantic idiom, too, is characteristic of the prologue of the Nightingale, from Walter Braunfels' Die Vogel. A group of seven songs, three of them first performances, provided opportunity for gaining insight into the work of William Flanagan, 26-year-old winner of the Young American Composer of the Year competition in 1949. Mr. Flanagan, using sparse textures, creates convincing moods with sensitivity, though in the songs represented here he seems to overindulge a fondness for the soft and dreamy.

—A. B.

Bartlett and Robertson
Town Hall, Jan. 11

The well-known two-piano team of Ethel Bartlett and Rae Robertson opened this recital of music with a poised and graceful performance of Johann Christian Bach's Sonata in G major. They turned next to a Gigue in C major by J. S. Bach, arranged by Ross, which they treated rather mechanically. Brahms' Sonata in F minor, Op. 34b, followed. Not as effective in the two-piano version as in its more familiar form as a piano quintet, the sonata received an attentive treatment that did not reach great heights.

Once past the intermission, however, the duo-pianists came fully into their own. They dealt brilliantly with the sparkling rhythms and pungent flavors of Martinu's Three Czech Dances (first American performance). These dances, which were written for the team are weightier and more extensive than the usual ones of their kind. The melodies are original with the composer, who manipulates them ingeniously, keeping the character and rhythm of his native folk-dances prominent. The pieces by Rachmaninoff and Debussy that completed the program again found the duo-pianists in fine fettle. The winsome colors of Debussy's Linderaja and the delicate pathos they achieved in Rachmaninoff's Les Larmes had exceptional charm.

—A. B.

Robert Cornman, Pianist
Carnegie Hall, Jan. 13

The first part of Robert Cornman's recital contained a G major Sonata, by Scarlatti; the Bach-Liszt Fantasy and Fugue in G minor; and Schumann's Carnaval. Two Preludes transcribed from the organ works of Henry Purcell by (of all people) Béla Bartók formed an unexpected and unusual connecting link between the earlier and more modern sections of the program. There then followed Bartók's Suite for Piano, Op. 14; two early Stravinsky works, played for the first time in New York—Valse du Figaro (1914) and Valse des Fleurs (1922); and Ravel's Ondine, and Alborada del Gracioso.

Mr. Cornman proved to be an extremely convincing pianist. His technique seemed equal to anything, and



Robert Cornman

Naomi Ornest

his effortlessness in this sphere freed him for deep attention to interpretative matters, in which he showed a consistent, very individual, and highly authoritative mind.

The Scarlatti and Bach pieces were played with more color, more pedal, and more drama than some purists might approve, but a unity of conception was evident throughout. Schumann's Carnaval was most sensitively handled, with its many sections highly dramatized, and with a clearer demarcation between sections than is usually made.

The pianist produced a large tone and a beautiful one, and he also possessed the ability seemingly to prolong the sustaining power of the instrument, both in projecting singing melodic passages and in massing the tone in cumulative volumes over large sections of a work. This quality was an important factor in his formal concepts, which were mature and grand. The modern pieces he played quite beautifully—especially the Ravel pieces; the delicacy of his touch in Ondine and the rugged, yet subtle, rhythm of the Alborada del Gracioso were, in their own ways, equally effective.

—P. G.-H.

Chamber Music of Our Time
Times Hall, Jan. 13

This was the first of three concerts sponsored by Twentieth Century Concerts, Inc., which has the unique plan of devoting all three programs to the same four composers, two of them well known (Bartók and Martinu), and two of them younger men (Ben Weber and John Verrall) who have been represented on local programs only occasionally.

Mr. Weber's Sonata for Cello and Piano (1941)—very ably played by David Soyer, cellist, and Harriett Salerno, pianist—is atonal in orientation, and as such very different from Mr. Verrall's Third String Quartet, which leans on a more conventional contemporary idiom. The earmark of the Weber Sonata is the characteristic economy of the twelve-tone idiom, handled here with skill. The vocabulary of the Verrall quartet lends it-

self to an easy flow, which the composer fills out with some lively, if facile, inspirations. It is well written for strings, and the New Music Quartet (Broadus Erle, Matthew Raimondi, violins; Walter Trampler, viola; and Claus Adam, cello) gave a brilliant performance of it. The playing of the Verrall work and Bartók's Third Quartet were the high points of the evening. Bartók was also represented by selections from Mikrokosmos, played by Dorothy Parrish.

Martinu's Third Sonata for Violin and Piano, which completed the program, should be heard more often. The repertory can use so strong a contemporary work. This performance was remarkable for the forceful piano playing of Bernard Leighton, although the piano sometimes obscured the violin part, played with understanding and musicianship by Herbert Sorkin.

—A. B.

Griller String Quartet
Myra Hess, Pianist
Town Hall, Jan. 13

The Griller String Quartet provided a memorable evening by inviting Dame Myra Hess to join it in celebrating the 21st anniversary of the organization of the group. A significant reason for the continuing excellence of the ensemble is the fact that its four members—Sidney Griller and Jack O'Brien, violinists; Philip Burton, violist, and Colin Hampton, cellist—have remained together since the very beginning.

The opening Mozart Quartet in D minor, K. 421—one of the composer's most moving—was sheer perfection from beginning to end. The instrumental tone quality was mellow and glowing, and the ensemble was of the kind only years of playing together can produce. The lines were always kept clear, yet each instrumentalist was constantly sensitive to the mood and color of the playing of all the others.

Dame Myra, joining the group to play two quintets—the Brahms F minor, Op. 34, and the Dvorak, Op. 81—sounded as if she, too, had played with them always. Her infectious personality and her obvious pleasure at performing chamber music brought an atmosphere of freshness to the performance. Her sense of balance was always right; at appropriate times the piano took the lead, yet it always subsided to a secondary place when the music required it to.

For some listeners the Dvorak was the more grateful work of the two quintets; but for others the Brahms, so movingly played, was the favorite. It is seldom possible to find five artists who are able to move from powerful dramatic climaxes to pianissimo, passages hardly more audible

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TELEVISION

(Continued from page 69)

opera worlds, but all were attractive in their television assignments.

Peter Herman Adler, who directed the television performance last year of an act of *La Bohème* for NBC, which brought about the current interest in and sponsorship for opera, is the musical and artistic director for the series, with Samuel Chotzinoff, NBC general music director, as producer. Charles Polacheck is television director.

No shots of narrator or conductor took the viewer into the theater for this production; rather, a film was used to introduce the action, by means of views of a grain-rich valley, a cloudy sky, and a train hurtling through the blackness, all leading to the first setting—that of a jail wall, with Brack Weaver behind the barred window, waiting his execution for the murder of Thomas Bouché. Impressive bits of camera technique were the shots of his escape from prison; the silhouette of his sweetheart, Jenny, against the sky as she waited for him; the dissolves to the prayer-meeting, and the square dance. The process almost reached the technical



Marion Bell and William McGraw, the principals in the NBC television opera, Kurt Weill's *Down in the Valley*

perfection of the motion picture in several spots, although, unhappily, it partook of the more stereotyped qualities of that medium. Seldom was there any jerkiness, or any feeling of bad transition, and only once in a while an awkward closeup. The murder of the villain, Bouché, by Brack was not very convincing, because the screen showed nothing after Bouché's arm came up with the knife in his hand, and Brack began to wrestle for possession of the weapon.

Because there is no commanding music, considerably more acting was demanded of the principals. There was a hint of hamming in Mr. Jaquemot's Bouché; and sheer desperation in a difficult emotion to portray minute after minute, so that Miss Bell and Mr. McGraw were often overtaxed. Mr. Smith was earnest and appealing in his double role as the Leader and Preacher. The smaller characters were unobtrusive—Roy Urhausen, Robert Holland, Richard Burrows, Roberta Bellinger, Myrtle Ferguson, and Ralph Tefferteller, a lively square dance caller. A small ensemble, evidently well trained, sang excellently.

Further credit goes to Herbert Grossman, assistant conductor; Kirk Browning, assistant TV director; Heino Ripp, technical director; Lillian Moore, choreographer; William Smith, for his imaginative scenery; and Rose Bogdanov, for her appropriate costuming.

Using five whole sets, and several half-sets, in a studio at Park Avenue and 160th Street, as well as portions of film, the production was rounded out to end as it had begun, with a



With Lawrence Tibbett, artistic director of the Opera Television Theater, are four principals in the CBS premiere: Robert Rounseville, the Don José; Priscilla Gillette, Micaela; Gladys Swarthout, Carmen; Robert Merrill, Escamillo

scene of the fields and clouds after a long close-up of Jenny's face. Perhaps this smacked a little too much of a hackneyed movie device, but it showed a way for television to open its sights, and create new vistas.

RADIO

Cantelli Presents Stravinsky's *Rossignol*

Guido Cantelli conducted, in his second program with the NBC Symphony on Dec. 31 in Studio 8-H, Haydn's *Surprise Symphony*; Stravinsky's *Le Chant du Rossignol*; and the Overture to Wagner's *Rienzi*. The youthful leader was in high spirits for the Haydn, and made it go with a buoyancy and lift that were infectious. His interpretation was also notable for what is perhaps the fastest minuet on record. One could sympathize with this speed, but hardly enjoy it. This was one spot where the impetuosity of the gifted visitor spilled over a little too freely.

Le Chant du Rossignol must be much more entertaining to conduct than it is to listen to. Mr. Cantelli did a virtuoso job of it, but its languors and arid stretches hold little attraction for this reviewer. The *Rienzi* Overture was another virtuoso display, this time of sonorities and dramatic climaxes. Mr. Cantelli held the brasses in leash tightly, letting them out bit by bit until the sound was overwhelming and little more volume was attainable. It was an exciting performance. The opening pages were, by contrast, as slow as the Haydn had been fast. Mr. Cantelli knows his own mind, and makes it manifest—most often, persuasively. —Q. E.

Cantelli Conducts Mozart and Hindemith

Nothing could have demonstrated Guido Cantelli's range as an interpreter more effectively than the program for his concert with the NBC Symphony on Jan. 7, made up of Mozart's *Symphony in A major*, K. 201, and Hindemith's *Symphony*, *Mathis der Maler*. The brilliant young Italian conductor was equally at home in the Mozart music and in Hindemith's mystical score. The grace and limpidness of his phrasing, the justness of his tempos, the exquisite refinement of tonal balance that he achieved in the Mozart symphony reminded one of Arturo Toscanini. Like his celebrated friend and colleague, Mr. Cantelli can make an orchestra sing.

Last season, Mr. Cantelli created a sensation in musical circles with a magnificent conception of Hindemith's *Mathis der Maler*. This year, his interpretation of the score was, if possible, even more incandescent. Every aspect of the music—its harsh asceticism, its compassion, its learned concentration and voluptuous glow—was encompassed in this performance. Mr. Cantelli has Mr. Toscanini's secret of the white-hot climax, in which every note sounds distinctly, despite the unbelievable volume and intensity of the orchestral tone. Yet his intellectual comprehension of the music was as impressive as his emotional power in conducting it. A long ovation followed the concert. We should be grateful to the older conductor for encouraging and promoting the career of the younger one. —R. S.

Cantelli Ends Series With Beethoven Symphony

Guido Cantelli's reading of Beethoven's Seventh Symphony, which occupied the larger part of his final broadcast concert with the NBC Symphony, on Jan. 14, indicated that the young Italian conductor should no longer be considered a prodigy, but rather a matured musician of international importance. Not unnaturally, his conception of the symphony bore resemblances to that of his sponsor and mentor, Arturo Toscanini. But his performance was not a copy of the familiar details of a Toscanini interpretation; he had taken full possession of the music, and he was able to present it in a way that combined special conviction with universal logic. He gave the music forward propulsion without neurotic haste, accentual punctuation without mannerism, formal solidarity without didacticism, balanced and beautiful instrumental texture without fussiness, and expressive life without exaggeration. It was in all regards a performance worthy of the fine orchestra that realized his intentions so co-operatively.

The program opened with Ghedini's transcriptions of four seventeenth-century works by Frescobaldi—two organ toccatas, and two canzonis for organ or cembalo. Avoiding the excesses of modern orchestration in the Respighi vein, Ghedini has succeeded uncommonly in focusing attention upon the polyphonic activity and the contrasts of value in the many short, abruptly shifting sections that make up each piece. Mr. Cantelli moved about within the music with exemplary freedom, and with a good taste compounded of historical understanding and personal instinct. —C. S.

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N. Y. Philharmonic-Symphony
at Lewisohn Stadium

Milwaukee Symphony
Under the Stars

C.B.S. Symphony Orchestra

Press Reviews

Evening Telegram, Toronto,
February 5, 1949

"In certain well-defined details last evening's performance made musical history in Toronto. Mr. Antonini won an ovation and deserved it. So did the players under his dynamic direction."

Edward W. Wodson

New York Herald Tribune
December 28, 1949

"Alfredo Antonini, conducting the Collegiate Chorale last night in Carnegie Hall, gave a performance of Haydn's *Mass in D Minor*, No. 3 (commonly known as the 'Imperial Mass') that will long be remembered by this reporter. His conducting of the Vivaldi *Gloria in Excelsis* and of a Vaughan Williams *Magnificat* was no less precise or spirited on the choral side or cleanly blended on the orchestral."

Virgil Thomson

New York Times
December 28, 1949

"The program was built around fine and rarely heard works for chorus that suited the season and the guest conductor was Alfredo Antonini who directed with authority and musical perception. The performances were of high order. Mr. Antonini gave each score its proper frame, and this finely trained chorus sang with its usual impact."

Howard Taubman

Management: (Bruno Zirato)

Columbia Artists Management, Inc.
113 W. 57th St., New York 19, N. Y.

Mexico

(Continued from page 29)

and Mario Filipeschi, tenors; Paolo Silveri, baritone; and Cesare Siepi and Luciano Neri, basses. The American baritone Robert Weede has also been engaged.

As a major attraction of the season, the Opera Nacional will bring to the Palace of Fine Arts Maria Calas, who will inaugurate the season in the title role of Bellini's *Norma*, a work which has not been sung here in more than 25 years.

The repertory tentatively includes Giordano's *Fedora*; Thomas' *Mignon*; Mascagni's *Cavalleria Rusticana*; Verdi's *Aida*, *Il Trovatore*, and *La Traviata*; and Bizet's *Carmen*.

AMONG the high points of the autumn season of the Orquesta Sinfónica Nacional, Pablo Moncayo, conductor, were two concerts conducted by the assistant conductor, Luis Herrera de la Fuente.

The young conductor, who had made a deep impression in the



Luis de la Fuente, assistant leader of the Orquesta Sinfónica Nacional

orchestra's spring season with his poetic interpretation of Mahler's First Symphony, gave vigorous yet refined performances of Beethoven's Seventh Symphony, Stravinsky's *Fire-Bird Suite*, Tchaikovsky's *Romeo and Juliet*, and Shostakovich's First Symphony.

Of the other four concerts of the autumn season, three were directed by Mr. Moncayo, and one by Luis Sandi. The opening concert paid tribute to Silvestre Revueltas, on the tenth anniversary of his death, with an all-Revueltas program. In the final concert, Miguel Garcia Mora, pianist, was soloist in Rachmaninoff's *Rhapsody on a Theme by Paganini*.

The musical year in this city would not be complete without the yearly concert series by the *Coro de Madrigalistas*, which, under the gifted and devoted leadership of Luis Sandi, shows notable progress every season. This time they sang in masterly fashion music of the seventeenth and eighteenth centuries, works by Mexican composers, Poulenc's *Mass in G major*, and Milhaud's *Peace Cantata*. The Children's Choir of the State Conservatory, in its two presentation concerts, under its gifted leader, Jesús Duron, sang works by Josquin des Prés, Palestrina, Durante, Victoria, Lassus, Milhaud, Stra-

vinsky, and the Mexican composer Blas Galindo.

In the two programs given by the State Dance Academy at the Palace of Fine Arts, ballets by Mexican composers were given, with the Orquesta Sinfónica Nacional—The Moon and the Deer (music by Carlos Jimenez Mabarak, the composer conducting); Sinfonia India (music by Carlos Chavéz, José Pablo Moncayo conducting); Norte (music by Luis Sandi, Mr. Moncayo conducting); The Backers Dawn (music by Rodolfo Halffter, the composer, a naturalized Mexican, conducting); Danza Funebre (music by Jimenez Mabarak, the composer conducting); and the opera *Tata Vasco* (music by Miguel Bernal Jimenez, Mr. Moncayo conducting).

Renato Cellini has been re-engaged as one of the conductors for the season, which will last nine weeks. Each opera will be presented in two subscription performances, and five non-subscription performances will be given.

The list of artists heard under the auspices of the Daniel Association is extensive. It includes the Don Cossack Chorus, Serge Jaroff, director; Sigi Weissenberg, Rudolf Firkusny, Claudio Arrau, Gyorgy Sandor, Nikita Magaloff, Alexander Uninsky, Daniel Eri-court, and Maryla Jonas, pianists; Nathan Milstein, violinist; the Trapp Family Singers; Carol Brice, contralto; Andres Segovia, guitarist; the New Italian String Quartet; and a season of the Orquesta Filarmónica, under guest conductors. Negotiations with other artists are still in progress.

Conciertos Mexicanos will also be active, bringing, as usual, well-known foreign artists, and managing Mexican artists within the capital and in the provinces.

The Asociación de Música de Cámara de Mexico, which has rendered distinguished service to the cause of chamber music in this city, will once more give its yearly season of ten concerts, and will tour to the provinces, which it successfully visited this year for the first time. The National University Symphony Orchestra will continue to play the light Sunday morning concerts that have already become an integral part of the musical life in this city. As usual, there will be two American guest conductors, in addition to the permanent directors, Mr. Vázquez and Mr. Rocabrana.

The Orquesta Sinfónica de Jalapa, under the dynamic leadership of its young conductor José Ives



Pablo Moncayo, regular conductor of the Orquesta Sinfónica Nacional



José Ives Limantour, conductor of the Orquesta Sinfónica de Jalapa

Limantour, is becoming well known in many cities and towns. In addition to 26 concerts in its home city, the orchestra played fourteen concerts in the State of Veracruz, one at the Palace of Fine Arts in Mexico City, and in 32 other cities. In its third tour, the Jalapa Orchestra flew, in two special planes, a total distance of 6,540 miles, and played in thirteen cities in eight states, from the Atlantic coast (Veracruz) to the Pacific (Ensenada, Lower California). By its annual tours, the Jalapa Orchestra has become the successor to the Orquesta Sinfónica de Mexico, which accomplished so much by its extended annual tours.

The State of Veracruz subsidizes the orchestra to the extent of half its yearly budget of 250,000 pesos. The other half is contributed jointly by Veracruz industries, the Federal Ministry of Education, and personally by President Alemán who, as ex-Governor of the State of Veracruz, is proud of the orchestra's success. Excellent first-desk men have been brought from Europe. The personnel includes two former members of the Turin Symphony (double bass and first oboe), and two French cellists.

At the same time that he champions Mexican music, Mr. Limantour is acquainting his audiences with a representative repertory of contemporary music of other countries. The Jalapa Orchestra was the first in Mexico to give a Britten Festival. The list of soloists has included Claudio Arrau, Gyorgy Sandor, Alexander Uninsky, Henryk Szering, and Ruggiero Ricci, as well as local artists.

THE Guadalajara Symphony, under the permanent leadership of the Australian-born American conductor, Leslie Hodge (a pupil of Alfred Hertz), recently gave the first local performance of Beethoven's Ninth Symphony. The orchestra is subsidized by the State of Jalisco, and gives a minimum of 24 concerts a year in its home city (twelve subscription programs and twelve popular concerts). It also plays in other cities. Among this year's soloists in Guadalajara were Benno Moise-witsch, Paul Loyonnet and Sigi Weissenberg, pianists. The repertory of this orchestra ranges from Bach to Khachaturian, and Mexican artists figure prominently in its list of soloists. By arrangement with the school board of the city of Guadalajara, several series of concerts for young people are

given. Out-of-town tours reached the States of Colima, Chihuahua, Morelia, Guanajuato, and San Luis Potosí; and in Monterrey, capital of Nuevo León, several concerts were given.

All the concerts of the Guadalajara Orchestra are broadcast under commercial sponsorship. The Department of Fine Arts of the University of Guadalajara is in charge of the activities of the orchestra.

China

(Continued from page 40)

sentials. A new system of notation for this type of music has to be devised, and several more or less successful attempts in this direction have been made.

Second, no merger or amalgamation between Chinese and Western music is possible. There have been, and still are, many other musical systems based on five-tone scales. But no occidental composer can write in a Chinese style simply by leaving seven tones out of the western chromatic scale and limiting himself to pentatonic melodies, even if he applies at the same time a few of the obvious and monotonous melodic or rhythmic patterns of the trivial music of present-day China. Such music has little to do with Chinese classical art—as little as if I should claim to compose typical modern French music by singing the words "bonjour" and "hors d'oeuvre" to the melody of Tipperary. This statement will infuriate certain contemporary composers who claim to compose in Chinese style, or in an amalgamation of western and Chinese styles. No doubt they will offer all sorts of arguments; but the fact still remains that they are seriously mistaken about the basic facts of Chinese music. The first western composer who writes a piece consisting of only three or four different tones, produced in hundreds of different subtle shadings, and who uses at the same time all the impure Chinese intervals, which differ so widely from the western equal temperament; the first composer who invents completely new touches, strokes, and bowing techniques for the violin, viola, and cello—this composer may rightfully claim to have approached the principles of classical Chinese music. But whether western musicians would be able to perform his score is doubtful; and whether western audiences would appreciate his composition is still another matter.

Let the West, rather, learn the aesthetic rules and the perceptions of beauty, clarity, and purity that went into the creation of Chinese classical art. Chinese mores proscribe the playing of the *Gu-ching* on many occasions and for many people—for a courtesan, for a vulgar person, after inebriation, after having had sexual intercourse, when dishevelled or wearing strange clothes, when covered with perspiration or flushed, when the player has not washed his hands or rinsed out his mouth, or in loud and noisy surroundings. If we could learn to feel the truth and beauty in these proscriptions, we might add new beauty and dignity to contemporary music, and forget about the clumsy and misinformed imitations of "Chinese style."

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Germany

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the prototype of the German Kapellmeister, full of pathos and an almost religious austerity. Under him, the Berlin Philharmonic played Brahms' First Symphony excellently, willingly following his wide, waving beat; and Paul Hindemith's Concert Music, for strings and brass, revealed all of its bright and brisk character. But Bach's Third Suite, in D major, was intolerable in tempo; it was extremely slow in the Air and the Gigue, and extremely fast in the Bourrée.

Mr. Fricisay and Arthur Rother were the only conductors in Berlin who remembered, if somewhat belatedly, Arnold Schönberg's 75th birthday. Mr. Rother offered Schönberg's orchestration of Bach's Prelude and Fugue in E flat major; Mr. Fricisay gave the Berlin premiere of the Overture, Adagio, and Gavotte, from the Suite for Strings. The latter score, composed in 1934, and the first of Schönberg's American works, is an example of his tonal writing, and is deeply impressive, with a superb Adagio. It met with genuine success.

A recital of modern organ music by French and Dutch composers was played by Evaristos Glassner, Berlin-born organist of the Heitmann school, who has lived in Amsterdam for many years. The list included Arthur Honegger's Fugue and Choral and Oliver Messiaen's Diptyque as its most unconventional pieces. Mr. Glassner played the difficult works with sensitivity and delicate registration, but with somewhat restless tempos.

An interesting program of modern cello sonatas was played with enormous success by Ludwig Hölscher, with Carl Seemann as pianist, for the Berlin section of the International Society for Contemporary Music. Between the Hindemith sonatas of 1922 and 1948 (the second of which proved superior in freshness of thought and technical daring), a recent sonata by Wolfgang Fortner was introduced. Of the three movements, the last one, called Ballata, was the most impressive. It is a set of variations on a theme by the fourteenth-century Burgundian composer, Guillaume de Machaut. In it, Fortner has evolved a masterly stylistic synthesis of medieval formulas and modern dissonance.

Another ISCM concert was devoted to American music. After Aaron Copland's well-known Piano Sonata (1941), the eminent pianist, Klaus Billing, amazed his listeners with a brilliant performance of George Antheil's Fourth Sonata, a lively and sincere piece of music, excellently written for the piano, with a splendid toccata-like finale. This was followed by Artur Schnabel's Trio, for violin, cello, and piano, an austere, *pathétique*, and highly personal example of atonal chamber music. Mr. Billing was joined in the performance by Rudolf Schulz, the excellent concertmaster of the Staatsoper orchestra, and Walter Lutz, cellist.

Among the institutions in Germany that still cultivate modern music, the Musica Viva concerts,



Anny Schlemm, as the Page, Oscar, and Erich Witte as the King of Sweden in the Berlin State Opera production of Verdi's opera *Un Ballo in Maschera*

sponsored by the Munich State Opera and the Bavarian Radio, and supervised by the composer Karl Amadeus Hartmann, must be mentioned. The program promises ten orchestra concerts, conducted by Rudolf Albert, Eugen Jochum, and Bruno Maderna (of Venice), with Helmut Roloff, Carl Seemann, Tibor Varga, Luigi Dallapiccola, Peter Stadlen, Georg Solti, Martin Piper, Hermann von Beckerath, and Annelies Kupper as soloists. Among the composers represented are Messiaen, Schönberg, Fortner, Nigg, Ibert, Milhaud, Hartmann, Berg, Stravinsky, Copland, Bartók, Dallapiccola, Orff, Martinu, Hindemith, Roussel, Honegger, and Werner Egk.

The city of Baden-Baden has announced a revival of its famous modern chamber-music festivals; the first will be given in June, 1950. Two official festivals will celebrate the bicentennial of J. S. Bach's death—one in Leipzig; and one (for Western Germany) in Göttingen, from July 23 to 30.

Portugal

(Continued from page 32)

which, in addition to these artists, Campos Coelho, pianist, also appeared.

The government and the leading musical figures who have been exerting themselves to win for Portugal a place in the musical world are now seeing the fruits of their labors. The successes of Portuguese artists and composers in various capitals and of the ballet, Verde Gaio, in Paris, and the participation of Portugal in the International gathering in Holland are examples of the recognition Portuguese music and musicians are gaining abroad.

In the field of composition, a number of important works were added to the Portuguese repertoire. Among the compositions heard in other countries are Claudio Carneiro's Partita for String Trio, played by the Philharmonic Trio of London; and Joly Santos'

Elegie, conducted by Pedro de Freitas Branco in Rio de Janeiro. Fernando L. Graca, Claudio Carneiro, Luis Freitas Branco, Vitor Macedo Pinto, and Frederico Freitas contributed orchestral works to a Chopin centennial concert in Lisbon. Recent compositions by Graca are Cinci Estales Funerarias, for orchestra; Nove Cancoes Populares for voice and orchestra; and Trovas, for voice and piano. Carneiro has recently composed a string quartet; a ballet, Nau Catineta; a Triptych, for mixed unaccompanied voices; and Baladeiras, for piano. Berta Alves de Sousa has written a Stabat Mater, an Ave Maria, and a Madrigal, for voice and orchestra. Unfortunately, with the exception of Baladeiras, these works are unpublished.

Other contemporary composers of merit are Armando Fernandes, Jorge Vasconcelles, and Luis Costa. Nor would the list be complete without the name of Oscar da Silva, one of the most important figures of the Romantic school, who, though a native of Oporto, has for many years made his home in Brazil. Da Silva, now an octogenarian, was a pupil of Clara Schumann and a concert pianist and teacher as well as a composer. A new collection, Queixumes, has recently been published. In the musicological field, a Portuguese work of special interest is the Cancioneira of Manuel Joaquim, a collection of Portuguese songs of the sixteenth and seventeenth centuries.

YOUNG Portuguese musicians who are attaining prominence are Antonio d'Almeida Santos, a pupil of Serge Koussevitzky, who was recently appointed substitute conductor of the National Symphony; Vasco Barbosa, violinist; Anita Blanco, soprano; Joly Santos and Fernando Correa d'Oliveira, composers; and Serge Cid, pianist. In the branch of composition, the young composers, Teresa Macedes and Viter Pinto show special promise. In seeking to extend the activities of his Jeunesse Musicale outside Belgium, Marcel Gouiller found Portugal a fertile field of operation, and a Portuguese section has been organized in both Lisbon and Oporto.

The future promises still further activity. Guilhermina Suggia, Oporto cellist, has been re-engaged for the 1950 Edinburgh Festival; the Verde Gaio Ballet is to participate in the dance festival to be held in Lausanne in June; and a number of works by Portuguese composers will be heard in various countries. Fernando Correa Oliveira, a pupil of Claudio Carneiro, has been invited to expound his new theory of harmony in Italy. Projects for the society for contemporary music for 1950, though still uncertain, will include two pieces for double quartet by Dimitri Shostakovich; Divertimento, for trombone and strings, by Stephen Lucky; Mana, for piano, by André Jolivet; Ludis Tonalis, for piano, by Hindemith; and Ernest Bloch's Second Quartet. Interesting programs are also being planned by Polifonia, a mixed a cappella chorus directed by Sampaio Ribeiro, the Duarte Lobe Society, the Juventude Musical (Jeunesse Musical), and other groups.

Austria

(Continued from page 44)

where on their tours—Italy, Switzerland, England, France, South America, Australia, and the United States. Singers from Germany know their roles in German, and in many cases they are already known here. With singers of other nationalities, the question always arises whether to permit them to sing in another language or to require them to learn their roles in German. George London, to cite a recent example, has done both; he has learned some roles in German, and he has been allowed to sing some in the original languages. No rule is made in this matter. Each case is reviewed on its merits—or rather, on the singer's merits.

The fame of the Vienna Staatsoper is spreading abroad not only through the individual singers and conductors, but through recent guest appearances by the entire company in Italy, France, Holland, and Belgium, and, of course, at the Salzburg Festival, which, though not officially a Staatsoper undertaking, draws upon the company for its main artistic resources.

IN many opera houses, the singers and the conductors are the dominant figures, and the chorus is merely present, for better or for worse. The chorus of the Staatsoper, however, has an existence away from the theater. It has arranged three programs of seldom-heard choral works, to be given with the Vienna Philharmonic. The first program will include Hugo Wolf's Christnacht; Max Reger's Der Einsiedler, for baritone, chorus, and orchestra; Richard Strauss' Die Liebe; and Verdi's Four Sacred Pieces. The second program presents a women's chorus by Schumann, arranged by Hans Pfitzner; Granados' Goyescas; Beethoven's Choral Fantasy; and Brahms' Liebeslieder Waltzes. The third concert will present Beethoven's The Mount of Olives, and Bach's Magnificat.

No account of Vienna's musical life would be complete without mentioning operetta. This form of entertainment, with which the names of Strauss, Lehar, Kalman, and Tauber are associated, was in danger of not surviving the war years. The success, however, of the new Volksoper productions of The Gypsy Baron, A Night in Venice, The Beggar Student, Wiener Blut, and A Thousand and One Nights have proved that operetta still finds favor with the public. Some of the privately owned theaters are producing operetta again—such favorites as The White Horse Inn, and Das Land des Lächelns, and such new pieces as Walzer Königin and Abschiedswalzer. The new works faithfully adhere to the tested formulas, and sound like innumerable other operettas; but something catches the eye and ear of the public, and they become successes. One of the most influential people in the revival of the operetta, and one who contributes not only by writing but by acting and directing, is Hubert Maruschka, a veteran whose talents are as inexhaustible as his energies. Wine and Women are certainly here; and now Song has returned.

Sydney

(Continued from page 37)

Malcuzyński, Aleksandr Helmann, Isador Goodman, and Eileen Ralf), and one violinist (Thomas Matthews) appeared in recitals. These artists gave an average of four recitals each in Sydney—a total of sixty. Miss Schwarzkopf, Mr. Schock, Mr. Helmann, Mr. Malcuzyński, and Mr. Matthews also appeared as soloists in subscription concerts. All were heard repeatedly in broadcasts over the ABC network. Most of the programs, with a few exceptions, were well attended, though the public grew a little tired of listening to vocalists toward the end of the season. So excellent a soprano as Elisabeth Schwarzkopf, however, drew a capacity house even in her sixth recital, at the very end of the season.

As I have written before, the Australian public will patronize concerts only by the artists it knows from records, radio broadcasts, or films, or—with its highly developed sense of gratitude, hospitality, and loyalty—visitors who have won a place for themselves in previous tours.

The ABC's policies in selecting from artists overseas deserves the highest praise. Besides engaging artists of world reputation, the commission is successfully seeking to acquaint the Australian public with young artists on their way to international fame. Isaac Stern, Jacob Lateiner, and the late Ginette Neveu are memorable instances. The ABC does not have to depend on the advance popularity of its guests, for it can introduce them as soloists in the subscription concerts. Whenever an artist proves his worth, good houses are assured at his recitals, because some 7,000 people have heard him with the orchestra. Last year, the Anglo-Russian pianist Aleksandr Helmann, whose name was practically unknown in Australia, made a most successful debut at an ABC subscription concert, and his subsequent solo appearances attracted full houses.

VISITS by American artists ceased almost completely, because of the dollar shortage. The situation has become worse than ever since the devaluation of the Australian pound last September. The Government permits American artists to take out of the country earnings up to a total of £A1,000. Where £A1,000 equalled \$3,224 before the devaluation, at today's exchange rate it represents only \$2,240. Earnings above £A1,000 must be left behind in Australia, but they may be invested here. Although each case is considered on its merits, the general policy of the Central Bank has been to permit the transfer of dividends or interest on investments. Artists who come from non-dollar areas can transfer higher amounts, but in each case the permission of the Central Bank has to be obtained.

In the realms of opera and drama the Australian public has been starved for many years. It is no wonder, then, that the Italian Opera Company, brought here by J. C. Williamson in 1948-49, created attendance records. The com-

pany stayed in Australia and New Zealand for fourteen months, and over 600,000 heard its performances.

Under the sponsorship of the Arts Council of Great Britain, D. D. O'Connor arranged a tour of the Old Vic Company, headed by Sir Laurence Olivier and Vivien Leigh. The company toured both Australia and New Zealand in three plays—Sheridan's *The School for Scandal*, Thornton Wilder's *The Skin of Our Teeth*, and Shakespeare's *King Richard III*—and in 24 weeks gave 179 performances before more than 300,000 people. At present, the Shakespeare Memorial Theatre Company, also sponsored by the British Council, is presenting Shakespeare's *Much Ado About Nothing* and *Macbeth* to full houses in Sydney, after an enthusiastic reception in Melbourne. This excellent company will stay in Australia for fifteen weeks. It cost \$180,000 to bring 35 actors by air and scenery and properties by ship. Duplicate settings for *Much Ado About Nothing* were made at a cost of about \$15,000, because the original settings were needed in England up to the last moment, and would not have reached Australia in time.

Although these two theatrical companies, strictly speaking, have nothing to do with musical activities, I mention them here partly because their tours give an idea of the cultural mission the British Arts Council is fulfilling in all parts of the world, and partly because the visits of these companies demonstrate the need for a modern theatre building for Sydney's million and a half inhabitants. The artistic and commercial potentialities of visiting companies can never be fully exploited as long as they are forced to play in the old, small, Tivoli Theatre, which is completely inadequate for modern stage production. Moreover, this theatre is available only for very limited periods, since the proprietors use the house for their own variety revues. Repeat seasons of the Williamson opera group and the Old Vic Company, for which the people were clamoring, could not be arranged because no theatre was available.

THESE desolate circumstances naturally have serious repercussions on young Australian musicians and actors. Finding no opportunity to obtain engagements or develop their talent by practical experience, they are compelled to leave the country. Literally hun-

dreds of young people have gone to England during the last few years, and many of them have done very well there. Unless an opera house and theatres are built without delay, so that opera and drama may be developed with the same forceful drive as our concerts, this exodus is bound to continue.

The growth of orchestral activities gives Australian composers ample opportunity to have their works performed in public concerts. Compositions of the dean of Australian composers, Alfred Hill, now in his eightieth year, are played regularly. His newly completed *Welcome Overture*, a sort of Haydn Farewell Symphony in reverse, with the conductor arriving last on the platform, will receive its premiere early this year, under Sir Bernard Heinze, in Melbourne.

Edgar Bainton, an Englishman by birth, but now regarded as an Australian, conducted his own *Epithalamion*, composed in 1930, at a Sunday matinee concert last September. The Melbourne composer Robert Hughes sprang into prominence last year with his *Festival Overture* and a lyric suite, *Farrago*. Works by the duo-pianists Lindley Evans and Frank Hutchens were conducted by Eugene Goossens in a concert of the Queensland Symphony. The names of many other Australian composers have appeared on the concert programs—among them Margaret Sutherland, Clive Douglas, Horace Perkins, Miriam Hyde, Dulcie Holland, Dorian Le Gallienne, and Raymond Hanson. Our composers, however, have not yet found an idiom that can be called typically Australian. The one significant exception is John Antill's ballet suite, *Corroboree*, which I have mentioned in previous reports.

TWO internationally renowned conductors, and probably a third, will come to Australia to lead the ABC concerts in 1950. Definitely committed are Otto Klemperer, whose magnificent series of concerts last season is still fresh in our memory, and the English conductor, Albert Coates. The ABC also hopes to arrange a visit from Sir John Barbirolli, conductor of the Hallé Orchestra, in Manchester, England, for a special summer season. Mr. Klemperer's engagement will extend from August to October; Mr. Coates will open his tour towards the end of May.

Erna Berger, soprano, will come to Australia for the second time in two years in mid-April, after her season at the Metropolitan Opera. Another visitor, well known in Australia from his previous tours, will be Edmund Kurtz, cellist, who will arrive at the end of May. Arthur Benjamin, Queensland-born composer, pianist, and conductor, will return to his native country after many years abroad—mostly in England—for a seven-week tour beginning in late August. He will conduct and appear as soloist with symphony orchestras.

Two young Australians, the Melbourne tenor William Herbert and the Adelaide pianist Allison Nelson, will return to Australia under contracts with the ABC. Mr. Herbert went to England, in



Ninon Vallin, who toured Australia

1947, and has won success there as an oratorio and concert singer. Miss Nelson has been studying at the Curtis Institute of Music, Philadelphia. She will be accompanied by her husband, Harry Neal, musical director of a television station in Philadelphia. Another visitor will be the young New Zealand-born pianist, Colin Horsley.

The 1950 season will open in February, with the world premiere of John Antill's ballet, *Corroboree*. Edward Borovansky, Polish-Australian dancer, has devised the choreography. On this occasion the entire score will be heard for the first time. The orchestral suite, which has been played here before and in the United States, England, Sweden, and Holland, contained parts from four of the seven movements.

J. C. Williamson has again booked the young Israeli pianist, Pnina Salzman, well remembered from her first visit to Australia in 1945. Louis Kentner, pianist, and Tito Schipa, tenor, will tour under the management of Australian Artists & Concerts Pty. Ltd. A. D. M. Longden will present Alfredo Campoli, violinist. Sir Benjamin Fuller has signed the Sam Wooding Negro Choir, and is preparing a production of Gershwin's *Porgy and Bess*.

The Musica Viva ensemble, having given a very thorough survey of string quartet and piano quintet literature in the past four seasons, will direct its main attention this year to works for strings in combination with one or more woodwind instruments. One program during the year will be devoted to works by J. S. Bach, in commemoration of the bicentennial of his death. The British Council is negotiating with the McMaster Quartet, English string and piano ensemble. Sinfonia da Camera, a small ensemble of string and woodwind players, will devote several concerts to chamber-music works by contemporary composers.

Plans are under way to form a National Opera Company in Sydney, on lines similar to those of the Melbourne company. The sponsors, a committee of 25 prominent Sydney residents, propose to set up a non-profit-making company and to find 2,000 or 3,000 subscribers. It is anticipated that the state government will subsidize the movement; it has already undertaken to make a building available for rehearsals. The committee hopes to make a start in September with one-act operas and works scored for small casts, if a suitable theatre can be found.



Bernard Heinze, conductor of the Victorian Symphony, in Melbourne

Melbourne

(Continued from page 37)

tinguished and lucid rhythmic design. An early sonata for violin and piano, published by the Lyre Bird Press, forecast in many passages her mature gift for string writing. A trio, for clarinet, viola and piano, is characterized by the brave independence of the part writing. A quartet for clarinet, viola, piano and horn, and a sonata for cello (or saxophone), and piano have been recorded by Columbia; and a collection of Five Songs has been published by the Oxford University Press. All Miss Sutherland's compositions reveal a strongly selective turn of mind. Her most expansive works are dominated by stern self-criticism.

SINCE Eugene Ormandy discovered Dorian Le Gallienne in 1944, and took the young composer's flute sonata to America, a succession of celebrated musicians have predicted his future reputation as bringing honor to Australia. Since 1944 several of his works have been heard publicly or over the air in America, England, France and South Africa. His Violin Sonata, which attracted favorable comment by Mr. Goossens when first performed, in 1946, by the Melbourne musicians Harry Hutchins and Roy Shepherd, was subsequently recorded for the South African Broadcasting Corporation by the English violinist Thomas Matthews, for whom it was originally written. The late Ginette Neveu was impressed by this sonata during her Australian tour in 1948, and asked for a copy with a view to playing it in America.

Le Gallienne's ballet, *Contes Héraldiques*, (or *The Sleepy Princess*), has had several performances in Melbourne and Tasmania, and a suite based on the principal episodes was conducted by Mr. Goossens and has since been sent to South Africa at the request of the High Commissioner for Australia. Three Divine Poems by John Donne were among his vocal works highly praised by the visiting Swiss soprano Sophie Wiess, who has presented the young composer's Four Nursery Rhymes over the BBC since her return to London. Joan Hammond has also interested herself in Le Gallienne's songs, and has included them in her recital repertoire in various countries. Incidental music for episodes from *The Life of St. Francis*, scored for organ, clavi-chord, male choir and soloists, was presented at the Melbourne Town Hall in 1948, and further proof of versatility appeared in his music for *Othello* (oboe and guitar), *Twelfth Night* (strings, flute and piano), *The Rivals* (two pianos), and in *Three Psalms* (for four-part choir and organ).

There is no mistaking the quality of Le Gallienne's best work, which unites disturbing intensity with passages of equally disturbing beauty. To date, his talent expresses itself most surely when stimulated by great verbal imagery. The Donne sonnets, the *St. Francis*, and the *Three Psalms* have extraordinary integrity of statement. This assured, passionate writing has no apparent connection with a young man in a young



Linda Phillips

country, who, in common with his fellow writers, can supply manuscripts for performance but has no opportunity to see his work in print.

A music critic, pianist, composer, and authority on Oriental chant and ancient Hebrew musical writings, Linda Phillips makes important contributions to Melbourne's cultural life. A number of her songs are in the concert repertoires of Marjorie Lawrence and Sophie Wiess, and of the Australian dramatic soprano Sylvia Fisher, who now lives in London. Several songs displaying Miss Phillips' gift for exotic tonal color were warmly praised by Todd Duncan during his recent Australian season. The baritone has taken a selection to America with a view to publication. The visiting duo-pianists, Rawicz and Landauer, also requested piano pieces for recording and concert use.

Robert Hughes, a young Scottish-Australian, whose compositions were introduced to Canadian audiences by Sir Bernard Heinze, won the Australian Broadcasting Commission's Prize Award for his *Festival Overture*, intended for use during the Royal visit. This sound and musicianly work has been successfully produced in Sydney and Melbourne. The beneficent Mr. Goossens has also presented his *Diversions* on a Dance Tune and *Fantasia* for String Orchestra. Robert Hughes is at present working on a light overture, for use by the National Theatre Ballet, and an operetta.

A program of contemporary music presented recently in Melbourne introduced an admirably written trio for two clarinets and bassoon by a German musician, Walter Wurzbürger, now resident in Australia. This was the first public performance in Melbourne of Mr. Wurzbürger's music, and



Robert Hughes



Dorian Le Gallienne

the many professional musicians in the audience were much impressed by the newcomer's economical technique.

Kenneth Rowell and Ann Church are young artists whose gifts for décor and costume gave distinction to the National Theatre Ballet season. Music by Aaron Copland inspired Ann Church to an exciting display of sultry red and orange in a ballet, *Les Belles Créoles*, choreographed by a young Adelaide choreographer, Rex Reid. Kenneth Rowell, who specializes in subtle alliances of aquamarine and brown, contributed some beautifully designed sets to the National Theatre production of *Don Giovanni*.

Hector Crawford's appointment as one of the Commonwealth Trustees for the commonwealth-state £60,000 fund to foster the National Theatre Movement is a welcome tribute to his work for young Australian talent. The commonwealth will contribute £30,000 and the states an equal amount to the fund, which will be administered in the interests of both music and drama.

Argentina

(Continued from page 53)

offers particular features that are worthy of mention. Castro has not made use of a text specially prepared as a libretto. He has followed Lorca's comedy faithfully, respecting the text fully, and making only a few cuts in order to bring it into line with musical necessities. With the exception of a few fragments, which are admissible in the musical expansion of the material, there are no traditional arias in *The Prodigious Shoemaker's Wife*. Though he has treated the dialogue in accordance with the comedy, he has taken into consideration the melodic curve and the elasticity necessary to save the piece from monotonous recitation. Therefore, in the original songs of García Lorca, as in his own melodies, the melodies are free. Castro has chosen a hard road in making this invasion of the Spanish camp; but instead of writing a picturesquely superficial piece on the order of the *zarzuelas*, he has chosen to follow a route more in keeping with his own personality. Though it is easy to point to many high moments in the score, the entire work is carried out with such unity and such admirable logic that it is fair to say that no passages can really be called superior to the rest. For

the record, however, it is worth while to mention the overture; the final round of the first act; the choral treatment of the song, *The Shoemaker's Wife*; and the masterly technique of the entire last act.

Castro conducted the work with the assurance for which he is famous, and with the tenderness that is natural to him. Among the members of the S.O.D.R.E. Theatre, all of whom performed with enthusiasm and efficiency, were Irene Gremova, soprano, in the title role; Ricardo Catena, baritone, as the Shoemaker; Juan Carbonell, bass; and Miguel Angel, boy soprano. The stage direction was devised by the well-known Spanish actress Margharita Xirgu, and the décor was designed by Horacio Butler.

FEW significant new Argentine works in other forms were made known during 1949. Among those to which the public gave due consideration were Carlos Paz's Music 1946, for piano, composed within a rigorous twelve-tone technique; a string quartet by Alberto E. Ginastera, which does not deviate harmonically from the line followed by the composer in earlier compositions; Castro's String Quartet in G major, in neo-classical style; and a Tragic Overture, by Washington Castro, a composer indicated by this score to possess great ability in orchestral writing.

The 1950 season has already begun, with the open-air season of the Colon, in the Palermo gardens. In April, Wilhelm Furtwängler is to inaugurate the formal concert season with a performance of Bach's *St. Matthew Passion*. Many other anniversary concerts of Bach's music will also be given. Other conductors who will probably appear in Buenos Aires in the forthcoming season are Erich Kleiber, Albert Wolff, Rafael Kubelik, Sir Malcolm Sargent, Paul Kletzki, Carlo Zecchi, Carlos Chávez, and Ferenc Fricsay. Arthur Honegger may possibly come to Buenos Aires to conduct his oratorio, *Jeanne d'Arc au Bûcher*, and some of his other works. Tentative plans are being made to bring Ildebrando Pizzetti here, in connection with the staging of his latest opera, *Vanna Lupa*, at the Teatro Colon.

Among the artists expected in Buenos Aires in 1950 are Wilhelm Backhaus, Alexander Brailowsky, Walter Gieseking, Friedrich Gulda, Marisa Regules, Witold Malcuzynski, Rudolf Firkusny, Sigi Weissenberg, Alfred Cortot, Pierre Wallfisch, Aldo Missicolini, Pierre Fournier, Yehudi Menuhin, Jascha Heifetz, Marian Anderson, Mariemma, and the Hungarian String Quartet.

The singers for the Teatro Colon opera season have not been announced, nor has the repertoire been revealed. The new administration of the theatre, headed by Horacio Caillet-Bois, director general, and Carlos Suffern, artistic director, is actively at work planning a distinctive season. They have already announced the formation of two groups, one consisting of the best-known singers at the Teatro Colon, and the other made up of young singers beginning their careers, who will appear in the Municipal Theatre.

RECITALS

(Continued from page 70)

than a sigh, with such oneness of spirit and execution. This was chamber music at its finest.

—G. K. B.

Landowska and Nies-Berger In Schweitzer Birthday Program

A huge and truly representative audience heard the gala concert given in Town Hall in honor of the 75th birthday of Albert Schweitzer on the exact date of that anniversary, Jan. 14. One feels convinced that the great man may well have been delighted by the music offered, if in his African retreat he heard it via radio. It consisted exclusively of music by Bach, and some of it was performed in a fashion so surpassing that it would be hard to prophesy that anyone on hand will ever hear it done better. The climax of the occasion was the appearance of Wanda Landowska to perform on her harpsichord three preludes and fugues from the first book of the Well-Tempered Clavier—those in G major, C minor and E flat minor—and, after a brief pause, the Italian Concerto. If there are words adequate to describe the stylistic perfection of these masterpieces, there are certainly none better than those



E. Nies-Berger Wanda Landowska

of Albert Schweitzer himself, who said, "Anyone who has heard Wanda Landowska play the Italian Concerto on her harpsichord finds it hard to understand how it could ever again be played on a modern piano."

Dr. Schweitzer wrote this in his J. S. Bach, *Le Musicien Poète*, in 1905. Today, 45 years later, they are truer than ever. In fact, no pianist or harpsichordist living can play the Italian Concerto without submitting to the yardstick of the Landowska comparison. Her brilliance and rhythm in the final Presto, for instance, are just as unapproachable as ever. Small wonder that Mme. Landowska's playing brought even more than the customary demonstration, and that she found it impossible to retire without adding an extra favor to her contributions.

Before and after the Landowska performances, Edouard Nies-Berger conducted a chamber orchestra in finely authoritative and musicianly performances of a number of sinfonias, sonatas, sonatinas, and other instrumental pages from ten Bach cantatas, among them *Unto Us a Child is Born*; *King of Heaven, Be Thou Welcome*; *My Spirit Was in Heaviness*; *The Heavens Laugh, The Earth Itself Rejoices*; *God's Time is the Best Time*; *The Hungry Shall Eat*; and the *Easter Oratorio*.

—H. F. P.

Robert Burns Memorial Times Hall, Jan. 14

A program in honor of Robert Burns' birthday (the Scottish poet was born in 1824) was given in Times Hall by Catherine Heaney, soprano; Fred Tait-Douglas, tenor; Murdoch and Donald Buchanan, bagpipers; and Babs Bruce and Mae Graham, dancers. The singers presented popular Scotch songs, as well as ones to texts by Burns, and the dancers, accompanied by the bagpipers, demonstrated highland flings and sword dances. Most of the participants appeared in costume.

—N. P.

OTHER RECITALS

MIHAL KUSEVITSKY, tenor; Carnegie Hall, Jan. 1.

BEN DEWITT JONES, baritone; Times Hall, Jan. 2.

MARY MALUZZO, soprano; and COSTANZA GERO, tenor; Carl Fischer Hall, Jan. 8.

MARION BURROUGH, soprano; Times Hall, Jan. 8.

Hartt Foundation Opens Annual Institute

HARTFORD, CONN. — The Julius Hartt Musical Foundation will begin its second annual Institute of Contemporary American Music, on Jan. 18, in Hartt Auditorium, with a program devoted to the music of Roger Sessions. The composer will be at the piano for the presentation of a scene from his opera, *The Trial of Lucullus*, and will discuss Understanding versus Sophistication. Future programs will concern themselves with music by Harrison Kerr, on Feb. 22; Henry Cowell, on March 15; Aaron Copland, on April 12; and Samuel Barber, on May 19. The composers will be present at their programs to lecture and answer questions asked by members of the audience.

Israel Orchestra To Visit America In January 1951

The Israel Philharmonic will visit the United States for the first time in January, 1951, for a ten-week tour, according to a joint announcement by S. Hurok and Edward A. Norman, president of the American Fund for Israel Institutions. Paul Paray, French conductor, who directed the orchestra in the fall of 1949, and Leonard Bernstein will conduct a considerable number of the concerts. The full orchestra, numbering 95 players, will fly from Israel to this country late in December, and the first concert will be given in early January.

Negotiations for the tour were recently completed between the American Fund for Israel Institutions and the Israel Philharmonic, which has been a beneficiary of the fund since 1942. According to the terms of the agreement, the American organization will bring the orchestra to this country, while the American tour itself will be under the direction of Mr. Hurok.

"The leading conductors and soloists in the United States," Mr. Hurok said, "will be invited to participate in the Israel Philharmonic concert series. We hope to make their tour here not only a tribute to their fine musical achievements, but also to the extraordinary part they have played, both in peace and war, in the life of the state of Israel."

Mr. Bernstein, who is scheduled to return to Israel this spring to conduct the orchestra for the third time, paid a tribute to the group at the press conference announcing the tour. "The growth of the Israel Philharmonic has paralleled the growth of the country," said Mr. Bernstein. "The orchestra was founded in Israel and continued to develop because the people of Israel regarded music as a necessity and not a luxury. It is truly a product of the people of Israel, whose love and enthusiasm for music are unsurpassed. Israel, as a result has developed an inspiring and dynamic orchestra. I can assure you, after several trips to Israel, that it is a delight to conduct them, and that it will be most dramatic and interesting adventure for America to hear this orchestra, which truly mirrors the spirit of Israel."

Mr. Paray, who recently arrived in the United States to fill as guest conductor an engagement with the Pittsburgh Symphony, said that he was "deeply stirred" to learn of the decision to bring the orchestra to this country. "It will mean so much to the orchestra, to the people of Israel, and to the people of the United States," he predicted. "While their program will possess great variety, you will also have an opportunity to hear some of the music of Israel. The music of Israel has not had enough time to develop completely, and the orchestra insists—and this is true of all the arts in that country—that the music be good as well as by an Israeli composer. But you will get a good taste of it, and there are several very interesting Israeli compositions included in their repertoire."

Describing the project as "a part of the American Fund's plan to develop intercultural relations between the United States and Israel, Mr. Norman said: "We believe that the orchestra will receive a cordial welcome in this country. Though it will not give its first concert until January, 1951, it has been necessary for us to make this announcement this far in advance because there have been several unauthorized reports concerning its visit here, and many, many inquiries. All of these show an eager interest in the orchestra."

"As to the orchestra itself, I can only say that it has a very stirring

history since its first concert in Tel Aviv in 1936, conducted by Arturo Toscanini. It was formed by Bronislaw Huberman, who recruited Jewish musicians from many countries in Europe, particularly where the Nazi regime had infiltrated. Since that time, it has gone through about seven years of peace and seven years of war, and during both the orchestra served the people of Israel nobly."

Soekoro and Devi Wani Museum of Natural History, Dec. 29

Soekoro, Devi Wani, and a group of Indonesian dancers gave this program in the series, *Around the World with Dance and Song*, at the American Museum of Natural History. Their appearance followed by two days the assumption of sovereignty by their homeland, and it was announced that Soekoro and Devi Wani, his wife, would return shortly to Indonesia to work and teach among their countrymen.

Their program consisted of dances representative of general Indonesian culture, including Javanese and Balinese. The works ranged in style from highly formal, symbolic patterns to outright pantomime. The formal dances, whatever the subject, had a graceful fluidity of movement, a contemplative restraint, and a hypnotic repetitiveness in movement that produced a constantly lovely effect. The lighter folk dances broke out into sharp, explicit pantomime, of great charm and considerable humor.

Devi Wani danced with unflinching smoothness and control, while Soekoro and the other performers adequately realized the works they appeared in. The gamelan orchestra was, as always, a delight to the ear.

An unscheduled event was a high point of the evening. Koko, two-year-old son of Soekoro and Devi Wani, appeared in a brief solo dance, after the intermission, displaying a remarkable rhythmic sense, erectness of carriage, and self-assurance.

—R. E.

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OPERA

(Continued from page 63)

the first time this season. As the Duke, one of his best roles, Giuseppe di Stefano sang with lovely tone and commendably smooth line. Lubomir Vichegonov, who made his debut as Sparafucile last season, repeated his soundly conceived dramatic impersonation, and sang resonantly. Irra Petina, the new Maddalena, gave a lively, soubretteish performance. The other seasonal newcomers—Alessio de Paolis as Brosa and John Baker as Ceprano—went about their business with their familiar authority.

Leonard Warren contributed his magnificent Rigoletto, and Erna Berger was again an excellent Gilda. Jonel Perlea conducted masterfully. The other roles, all capably filled, were taken by Clifford Harvuot, Inge Manski, and Thelma Altman.

—J. H. Jr.

Lohengrin, Jan. 7, 2:00

Helen Traubel and Lauritz Melchior sang the roles of Elsa and Lohengrin in the second performance of Wagner's opera. Otherwise the cast was the same as that of the Dec. 30 performance.

Miss Traubel's serenely lyrical singing was appropriate to Elsa's absorbed, ecstatic moods. Her acting was filled with restraint and quiet dignity, and her costumes, while modern in style, were appropriate and tasteful. Mr. Melchior's aplomb and familiarity with his role endowed his performance with considerable conviction.

Astrid Varnay repeated her stirring characterization of Ortrud; Herbert Janssen, Dezzo Ernster, and Frank Guarrera again contributed fine performances in other roles; and Fritz Stiedry conducted with authority. The production's pageantry seemed uncomfortably crowded and fussy, and the



Louis Melançon
Brian Sullivan as Samson

headless dove, sent to guide Lohengrin's boat away, was as immovable as before.

—R. E.

La Traviata, Jan. 7

The Saturday night popular-price audience was offered a La Traviata without musical distinction or dramatic edge. Nadine Conner, singing Violetta here for the first time since 1947, made a pale personality of the heroine until the last act, when her singing and acting began to reflect some of the pathos of the situation. James Melton was a thrice familiar Alfredo, and Enzo Mascherini repeated the bluff singing he had submitted in his earlier appearance in this opera. Even Jonel Perlea contributed to the general drabness of the occasion by failing to achieve his wonted lyricism and precision from the orchestra. The secondary parts were taken by Maxine Stellan, Lucille Browning, Alessio de Paolis, George Cebanovsky, Lawrence Davidson, and Osie Hawkins. Peggy Smithers and Marina Svetlova undertook the solo chores in the ballet.

—C. S.

Faust, Jan. 9

The third performance of Faust brought forward Licia Albanese in her first Marguerite of the year, and Enzo Mascherini in his first Valentin at the Metropolitan. The rest of the cast was retained from previous presentations.

Miss Albanese was the shining light of a generally weak production. During most of the opera she sang lightly, flexibly, and expressively, with a lovely tone. In this fashion she suited her singing to the character, and was able to give the climactic passages in the last act unusual power and impact. Her portrayal achieved a convincing and affecting youthfulness in the earlier scenes, and dramatic force in the later ones.

Mr. Mascherini seemed ill at ease in his new role, which may have accounted for the vocal unsteadiness of his first-act aria. Not until his death scene did he manifest a sense of security, where his singing developed greater emotional communication.

Giuseppe di Stefano, Italo Tajo, Inge Manski, Claramae Turner, and Denis Harbour completed the cast. For a third performance, the production had a surprisingly unrehearsed air, and the inaccuracies and half-heartedness of the chorus and ballet seemed unwarranted. Wilfred Pelletier conducted.

—R. E.

Samson et Dalila, Jan. 8

When Saint-Saëns' Biblical opera was given for the fourth time this season, as a benefit for the Mizrahi Women's Organization, two singers stepped into their parts on short notice. Brian Sullivan substituted for Kurt Baum, appearing as Samson for the first time at the Metropolitan; and Lorenzo Alvary, who had sung the part in an earlier performance, took over for Osie Hawkins in the role of Abimelech. A third exchange in cast,

scheduled from the outset, gave Jerome Hines his first opportunity to intone the measures allotted to the Old Hebrew.

Mr. Sullivan is well endowed by nature for the part of Samson, for his voice is sturdy and free, and his physique suits him to a character who is at once heroic and youthful. If his phrasing lacked finesse and color, and if his acting was static and dependent upon such clichés as the familiar hands-on-the-chest attitude, there was nevertheless no reason not to anticipate that he will become a distinctive Samson when he prepares the role with more care and insight. At least, this surprise appearance found him ready to cope with the basic vocal and musical requirements; and this fact alone sets him apart from most tenors.

Mr. Alvary was a properly rough and angry Abimelech. Mr. Hines sang with sonorous tone, but the words seemed to mean little to him, and he kept forgetting that he was supposed to look old. Both Risé Stevens, as Dalila, and Robert Merrill, as the High Priest, gave their most substantial performances thus far. The cast also included Emery Darcy, Paul Franke, and Clifford Harvuot. Marina Svetlova and Leon Varkas headed the ballet in the bacchanale, and Emil Cooper conducted.

—C. S.

Der Rosenkavalier, Jan. 10

With several changes in cast and a new conductor, the fourth performance of Strauss' Der Rosenkavalier served as a benefit for Smith College. Apparently the alumnae were not too energetic about selling tickets, since for the first time this season there were a good many rows of empty seats.

Max Rudolf conducted the opera for the first time at the Metropolitan, and demonstrated, as he has in all his previous assignments, a firm technical mastery of the problems of the score, an exceptionally effective sense of pacing, and a warm sympathy for lyric passages.

Jarmila Novotna joined the cast as Octavian, singing with unusually fresh and attractive tone, and impersonating the impetuous boy in most convincing fashion. Of the others new to this year's cast, Nadine Conner sang prettily as Sophie; Kurt Baum delivered the Italian Tenor's aria with glorious ease and resonance; and Alessio de Paolis made Valzacchi a wonderfully sharp-edged, nasty little intrigant. Except for Lawrence Davidson, who appeared in the tiny part of the Notary for the first time at the Metropolitan, the rest of the roles were in the care of artists who had sung them in earlier representations—Eleanor Steber, Emanuel List, Hugh Thompson, Thelma Votipka, Herta Glaz, Lorenzo Alvary, Emery Darcy, Paul Franke, Leslie Chabay, Paula Lenchner, Maxine Stellan, Thelma Altman, Lois Hunt, Matthew Vitucci, Ludwig Burgstaller, and Peggy Smithers.

—C. S.

L'Elisir d'Amore, Jan. 11

Donizetti's L'Elisir d'Amore was given its third performance of the season without change in the cast, which comprised Bidu Sayao, Paula Lenchner, Ferruccio Tagliavini, Giuseppe Valdengo, and Salvatore Baccaloni. Giuseppe Antonicelli conducted.

—N. P.

Die Meistersinger, Jan. 12

Almost two years have elapsed since Die Meistersinger was last heard at the Metropolitan. For some time previously the work had been going down-hill at this theatre. Therefore, when it passed out of the repertoire altogether there were hopes that when, sooner or later, it returned, it would be subjected to a thoroughgoing restudy, and might recapture some of the festival spirit it had when George

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Jeanne D'Arc Au Bucher Given Boston Symphony Performance

Boston
THE Boston Symphony, conducted by Charles Munch, gave Honegger's striking dramatic oratorio, *Jeanne d'Arc au Bucher*, at Symphony Hall, on Dec. 30 and 31. Both score and performance were intensely moving and of memorable quality. Vera Zorina, who had taken the title role when the work was given its American premiere by the New York Philharmonic - Symphony, under Mr. Munch, two seasons ago, repeated her performance, and Arnold Moss took the other spoken part, Frère Dominique. The vocal soloists were Frances Yeend and Edna Mayer, sopranos; Marion Hawkes, contralto; David

Lloyd, tenor; Edmond Hurshell, bass; and Robert Irwin, boy soprano. Arthur Fiedler had assembled and excellently trained a special chorus for these performances, and a small choir of boys from the Roxbury Mission Church, Rodolphe Pepin, director, assisted.

Honegger's oratorio was preceded by the *Allegretto* from Beethoven's Seventh Symphony, played in memory of Helen B. Dane, long a generous friend of the orchestra.

On Jan. 6 and 7, the orchestra's program was entirely French, comparatively light-weight, but very charming. Francis Poulenc's Piano Concerto, composed last summer, was played for the first time, with the composer as soloist. The concerto's abundant themes include full-blown tunes, gay and popular, one of which, a fragment of an old French song, sounds remarkably like Swanee River. The concerto is well-made, elegantly scored, and something of a *jeu d'esprit*. Mr. Poulenc played the solo part ably.

Mr. Munch also conducted the orchestra in the Overture to Lalo's *Le Roi d'Ys*; Bizet's C major Symphony, new to this series of concerts; and two works by Ravel, *Valses Nobles* et *Sentimentales*, and *La Valse*. The last score had an almost terrifyingly intense performance.

Yehudi Menuhin played Brahms' Violin Concerto with the orchestra at the mid-season concert for the benefit of its pension fund, on Jan. 8. Mr. Munch conducted, and the rest of the program included the Handel-Harty Water Music and Schumann's Fourth Symphony. Mr. Menuhin's performance was notable for its stylistic appropriateness.

Nicole Henriot gave her first Boston recital, on Jan. 5, in Jordan Hall. The French pianist repeated the success she had enjoyed when she played Liszt's Piano Concerto in E flat with the Boston Symphony, last season. She displayed great technical facility, and, at 24, seemed a remarkably mature musician. Her sizable program presented the Bach-Vivaldi Concerto Grosso in D, the Brahms-Handel Variations, and works by Fauré, Chopin, and Ravel.

On Jan. 8, at Jordan Hall, the Griller Quartet played Mozart's D minor Quartet, K. 421, and Prokofiev's D minor Quartet, Op. 50, with sensitivity, grace, and subtlety. They were joined by Boris Goldovsky in a nearly ideal performance of Brahms' Piano Quintet in F minor.

A program of ballads and folk songs was given by Richard Dyer-Bennet, in Jordan Hall, on Jan. 10. The largely unknown sixteenth-century literature for lute and voice was represented by works of Luis Milan and Thomas Campion. Rudolf Firkušny combined virtuosity and profound musicianship in his recital in the ballroom of Hotel Statler, on Jan. 11—the fourth Boston Morning Musicale in aid of the Boston School of Occupational Therapy. The pianist played Beethoven's Sonata in C minor, Op. 10, No. 1; Mozart's Variations on a Minuet of Mr. Duport; Schumann's Fantasy; and works by Martinu, Barber, and Stravinsky.

German and French songs were offered by Maggie Teyte in her recital, postponed from November, in Jordan Hall, on Jan. 13. The strikingly individual singer proved a stimulating performer, and George Reeves was again her fine accompanist.

Celia Yuan, young Chinese pianist, made her Boston debut on Jan. 11 at Jordan Hall, presenting Beethoven's Rondo in G, Op. 51, No. 2; Mozart's Sonata in D, K. 311; Schumann's Symphonic Etudes; two Bach transcriptions; and shorter works.

—CYRUS DURGIN



Alexandre Gretchaninoff, at the piano, plays his *Cradle Song* for Frances Yeend and Max Reiter, San Antonio Symphony conductor. In token of the Russian composer's 85th birthday, the soprano sang the song with the orchestra, and the conductor presented the world premiere of the symphonic suite, *Dobrynya Nikitich*.

Lyric Theatre Thrives in Cleveland

CLEVELAND.—A full-time lyric theatre is now flourishing in Cleveland, playing nightly to enthusiastic and responsive audiences with a run of two productions. One is Gian-Carlo Menotti's *The Medium*, and the other, perhaps of greater interest because of its newness, is Carl Orff's *Die Kluge*, given for the first time in the United States, and sung in English under the title *The Wise Maiden*.

These were first presented here during the week of Dec. 5, when Karamu House, long recognized for its pioneering work in the field of Negro cultural and artistic endeavor, opened its new \$500,000 theatre. Two auditoriums have been built into this new structure. One is a proscenium theatre seating 223 persons, and the other is an arena, accommodating 140. The *Medium* is given in the proscenium theatre, and *The Wise Maiden* in the arena.

The opening of these productions marks the beginning of the first full-time lyric theatre in Cleveland. The man chiefly responsible for founding this organization is Benno D. Frank, former European opera director, who directed the current productions.

Future plans include productions of Méhul's *Joseph* and of Hauptmann's *Hanneles Himmelfahrt*, which is being adapted freely into the Negro idiom from the German, and for which a musical score is being composed.

—JOHN G. METCALFE

Koussevitzky Fund To Library of Congress

WASHINGTON.—Serge Koussevitzky, music director emeritus of the Boston Symphony, recently turned over the administration of the Koussevitzky Music Foundation to the Library of Congress. Mr. Koussevitzky set up the foundation, which has assets of more than \$100,000, in 1942, as a memorial to his first wife, Nathalie Koussevitzky. In the first eight years of its existence, the Koussevitzky Music Foundation commissioned works from 35 composers. The manuscripts of these works will be placed in the Library of Congress, which will also assume responsibility for awarding future commissions to composers. The assistance of the foundation has gone primarily to American composers, but it is not limited to them. Among the distinguished commissioned works have been Benjamin Britten's opera, *Peter Grimes*; Béla Bartók's *Concerto for Orchestra*; Igor Stravinsky's *Ode*, for orchestra;

Darius Milhaud's *Second Symphony*; Aaron Copland's *Third Symphony*; Arnold Schönberg's *Survivor of Warsaw*; and Marc Blitzstein's opera *Regina*.

The directors of the original Koussevitzky Music Foundation will serve as advisers to the library. Mr. Koussevitzky is chairman, and the other directors are Mrs. Koussevitzky, Aaron Copland, Howard Hanson, Gregor Piatigorsky, William Schuman, Richard Burgin, and Leonard Bernstein.

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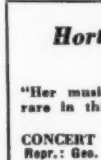
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OPERA

(Continued from page 77)

Szell first conducted it at the Metropolitan some years back. The opera having passed into the hands of Fritz Reiner and being partly recast, one had grounds to anticipate a general freshening and a newly animating spirit.

These hopes were rather sorely disappointed when the great comedy came back on Jan. 12. There had been little



Louis Melançon
Richard Tucker as Rodolfo

appreciable improvement since its last representation in the spring of 1948. Those who anticipated great disclosures from Mr. Reiner's treatment of the score were no more convinced than they had been by his Parsifal last season that Wagner is his province. His conception of Die Meistersinger lacks the sense of the Wagnerian design, the great, flowing line, the adjustment of detail to the grand, overall architecture, the lyrical sweep, and the freshness and vernal poetry. His tempos were here too fast, there too slow. The prelude was without spaciousness, the introduction to the third act without elevation and spirituality. The conductor conveyed little of the fragrance of the Flieder monologue, the tender loveliness of the music in the scene between Sachs and Eva, or the summer-night moods of the second act.

Mr. Reiner is to be thanked, however, for re-opening David's matchless enumeration of the various tones and modes of the mastersinger catalogue. The second and third acts, however, more than paid for this restoration; and one noted with regret that Sachs' lovely passage in E major, "Darf ich die Arbeit nicht entfernen," had once more been eliminated. The cuts in the third act were just as shocking as they were a few years ago. It is nothing less than barbarism to violate the scene between Sachs and Stolzing by cold-bloodedly eliminating those pages from "Mein Freund! Das grad' ist Dichters Werk" to "Mein Freund, in holder Jugendzeit;" and it is indefensible to drop the second strophe of the Prize Song in the Festwiese episode, even if the Metropolitan has long made this a cynical custom.

Ferdinand Frantz, the Hans Sachs of the revival, was singing the role for the first time. He began well; the first act was intelligently done, and the music seemed to lie more comfortably for his voice than that of the Die Walküre Wotan. But as the evening progressed, his embodiment became increasingly colorless and sketchy, hardly more than an undeveloped outline. The extent to which he will eventually elaborate the impersonation can scarcely be decided on the strength of this first performance.

Deszo Ernster supplied a competent Pogner and sang his address well. Set Svanholm, the Stolzing, sounded tired and not a little out of voice. Gerhard Pechner bravely went through his Beckmesser in spite of an automobile accident on the day of the performance. Possibly the unsettling experience tempered to some degree his customary clowning, though even at that there was still far too much of it. Peter Klein's David was intelligent and well in the picture, but he, too, was vocally out of sorts. Mack Harrell returned to the Metropolitan after a year's absence, to contribute to the ensemble his praiseworthy Kothner. Clifford Harvuot deserves a special word of praise for one of the best Night Watchmen any Metropolitan performance of Die Meistersinger has offered in a long time.

Astrid Varnay was a statuesque and

mature Eva. Her singing, however, was the finest by far that characterized the performance; it is long, moreover, since one has heard a trill so even and beautifully sustained as Miss Varnay's in the "Keiner wie du so hold zu werben weiss!" Margaret Harshaw's robust Magdalena was vocally acceptable. Leslie Chabay, Paul Franke, Hugh Thompson, Alessio de Paolis, Osie Hawkins, Emery Darcy, Lorenzo Alvary and Lawrence Davidson rounded out the ensemble of masters. The chorus sang well. The riot scene was a tame affair; it was hard to believe that Herbert Graf, who staged it so admirably a few years ago, was still in command.

—H. F. P.

Carmen, Jan. 13, 1:00

Attentive and enthusiastic youngsters from New York, New Jersey, and Connecticut filled the auditorium to capacity for the first of the special students' matinees, sponsored by the Metropolitan Opera Guild. Irra Petina, repeating her impersonation of the gypsy heroine, was in the fresh company of Kurt Baum, as Don José, and Frank Guarrera, as Escamillo, neither of whom had sung in this opera in the season's earlier performances. Mr. Baum's singing of the tenor music has gained immeasurably in artistry since his earlier years in the part; this time he achieved admirable control and smoothness of line, and revealed a new asset in the cultivated falsetto, of attractive timbre, that he used in the first-act duet with Anne Bollinger, the Micaëla of the afternoon. Mr. Guarrera's performance is more insouciant than it used to be, both vocally and visually, and his voice was in fine, resonant shape. Philip Kinsman, as Zuniga, also joined the Carmen cast for the first time this season; Inge Manski, as Frasquita, and Thelma Altman, as Mercedes, sang their parts for the first time at the Metropolitan. Jonel Perlea conducted, and the other members of the cast were George Cehanovsky, Alessio de Paolis, and John Baker.

—C. S.

La Boheme, Jan. 13

Richard Tucker sang his first Rodolfo this season on this occasion, and lent additional brilliance to a sparkling performance. His voice was in fine condition, and his ringing, full tones were a joy to hear. Not only did the high register and the full volume receive expert treatment, but piano passages were unusually subtle and fine-spun, and his middle voice was rich and under firm control. His first-act aria and the duets with Mimi in the third act were splendid examples of vocalism. Bidu Sayao was in the main equal to this display, and sang freely and with considerable impact. The Bohemians were in cheerful mood. Enzo Mascherini sang Marcello; Hugh Thompson, Schaunard; and Nicola Moscona, Colline. The others were Lois Hunt, as Musetta; Melchiorre Luise, as Benoit and Alcindoro; and Paul Franke and Lawrence Davidson. Giuseppe Antonicelli conducted.

—Q. E.

Lucia di Lammermoor, Jan. 14, 2:00

Patrice Munsel replaced Lily Pons, who had been scheduled to sing the title role, in the fourth performance of Donizetti's Scottish tragedy. The other members of a familiar cast were Thelma Votipka, Jan Pearce, Francesco Valentino, Jerome Hines, Thomas Hayward, and Leslie Chabay. Pietro Cimara conducted.

—N. P.

Die Walküre, Jan. 14

Four principals made their first seasonal appearances in their roles at this third performance of Wagner's opera, one of them unexpectedly. The previous cast of Die Walküre had been considerably juggled, and indisposition still plagued the opera, for Herbert Janssen was not able to ap-

(Continued on page 86)

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Aaron Avshalomoff Symphony Given Premiere In Cincinnati

Cincinnati

THE world premiere of Aaron Avshalomoff's Symphony No. 2, in E minor, based on Chinese scales and rhythms, was given by the Cincinnati Symphony, under Thor Johnson's direction, in the subscription concerts for Dec. 30 and 31. Mr. Avshalomoff, who was born in Nikolaievsk, a Siberian town on the Chinese border, has spent almost thirty years in northern China. His score requires Chinese instruments, and these were lent to the Cincinnati orchestra by the composer for these performances, which the Voice of America recorded for future broadcasts.

The same program presented Pierre Fournier as soloist in Haydn's Cello Concerto in D major, Op. 101, which he played with polish and sensitive musicianship. The concerts opened with the first local performance of Johann Christian Bach's Sinfonia in E flat, for double orchestra, and closed with a suite from Strauss' Der Rosenkavalier.

Another first performance, James G. Heller's Rhapsody for Orchestra, was given in the concerts for Dec. 16 and 17. The composer is rabbi of the Isaac M. Wise Temple in Cincinnati, a post he has held for almost thirty years. Sigmund Efron, concertmaster of the orchestra, played Wieniawski's Second Violin Concerto, and the program was completed by Brahms' Second Serenade and Tchaikovsky's Romeo and Juliet.

A cappella choruses from Walnut Hills and Hughes High Schools appeared in the program for Dec. 22 and 23, singing Hugo Wolf's Christ-

mas Night and Ralph Vaughan Williams' Fantasia on Christmas Carols. Sara Fogel, soprano, and Robert McSpadden, tenor, were the soloists in the first work, and Julian Patrick, baritone, was soloist in the second. Mr. Johnson, who was leading choral compositions for the first time here, achieved a fine balance between the orchestral and choral ensembles.

During the finale of Vaughan Williams' fantasia the auditorium lights were gradually dimmed until only a huge candle, framed by a holly wreath on the organ, gave light, and the closing words, "Glory to God and peace to men, Both now and evermore, Amen!" were sung pianissimo in a darkened hall. The remainder of the program included the Casadesu-Steinberg transcription of C.P.E. Bach's Concerto in D, for orchestra; Liadoff's Eight Russian Folk Songs, Op. 58; and the first movement, Engelkonzert, from Hindemith's Mathis der Maler.

CLIFFORD CURZON gave a piano recital, remarkable for its striking interpretations and range of color, in the Hotel Netherland's Hall of Mirrors, for the Matinee Musicale Club, on Dec. 14. On the evening of the same day the Paganini Quartet gave memorable performances of Mozart's Quartet in B flat, K. 458; Beethoven's Quartet in F minor, Op. 95; and Brahms' Quartet in A minor, Op. 51, No. 2, in a concert at the Taft Museum, under the auspices of the Chamber Music Society. As an encore, the quartet played the last movement of Beethoven's Quartet, Op. 18, No. 3.

Another fine recital was played by Zino Francescatti, on Jan. 4, as part of J. Herman Thuman's Artist Series. The major works on his program were Hindemith's Second Sonata, Vieuxtemps' Fourth Concerto, and Chausson's Poème.

In keeping with the holiday season, the Music Drama Guild, which gives opera in English, presented a double bill of Vaughan Williams' The Shepherds of the Delectable Mountains and Humperdinck's Hansel and Gretel, on Dec. 16 and 17, at St. Bernard Auditorium. On the first night, the cast of the former work included George Marenchin, William Porter, John Chester Smith, William Sontag, and Franklin Ballard. In the cast of Hansel and Gretel were Georgina Moon, Joyce Jones, Dolph Price, Faith Eyman, and Dorothy Sturm. Hubert Kockritz conducted.

—MARY LEIGHTON

New York Opera Heard in St. Louis

ST. LOUIS.—The New York City Opera Company made its initial visit to St. Louis, presenting three performances in Kiel Auditorium, on Dec. 19, 20, and 21. The holiday season had its effect on attendance, but the audience was enthusiastic over the well-balanced production of Mozart's The Marriage of Figaro that opened the season. Joseph Rosenstock handled the score with authority, and there was complete correlation of text, acting, and musical expression. The cast included Frances Yeend, Virginia Haskins, Frances Bible, Walter Cassel, James Pease, Gean Greenwell, Mary Krete, Luigi Velucci, Nathaniel Sprinzena, Arthur Newman, and Dorothy MacNeil.

Bizet's Carmen, with Irra Petina in the title role, was given at a matinee on Dec. 18. Miss Petina's interpretation was acceptable, but the absence of a large chorus was noticeable in the scenes in which it plays an important part. Mr. Rosenstock again conducted, and the rest of the



KEENE RECITAL IN OKLAHOMA

Before her recital for the Community Concert Association of Ada, Oklahoma, Constance Keene, pianist, was entertained at a luncheon given by the ladies of the board of directors—Mrs. L. W. Cheek; Mrs. Oscar Parker, secretary of the local Community Concert Association; Mrs. E. H. Burt; and Miss Keene

cast consisted of Robert Rounseville, Mr. Pease, Miss Yeend, George Jongeyans, Miss MacNeil, Miss Bible, Mr. Sprinzena, Edwin Dunning, and Mr. Newman.

Puccini's Madama Butterfly, with Irma Gonzalez in the title role, was the closing bill, on Dec. 18. Miss Gonzalez made a memorable impression by her fine singing and acting. Rudolph Petrak, as Pinkerton, displayed a robust voice of excellent quality, but lacked a sympathetic quality in his acting. The other roles were entrusted to Miss Krete, John Tyers, Mr. Sprinzena, Mr. Newman, Mr. Jongeyans, and Mr. Dunning. Laszlo Halasz conducted with vigor and authority.

—HERBERT W. COST

Milwaukee Hears New York Opera Group

MILWAUKEE.—The New York City Opera Company gave a series of performances in Milwaukee during the Christmas season. Puccini's Madama Butterfly was performed on Dec. 1, with Camilla Williams in the title role, Eugene Conley as Pinkerton, Richard Bonelli as Sharpless, and Mary Krete as Suzuki. Thomas P. Martin conducted. Mozart's The Marriage of Figaro was sung in English, on Dec. 8, with James Pease as Figaro; Virginia Haskins as Susanna; Frances Yeend as the Countess; and Frances Bible as Cherubino. Joseph Rosenstock conducted. On Dec. 15, the company gave Puccini's Tosca, with Joan Hammond in the title role and Walter Cassel as Scarpia.

The Civic Concert Association presented the Vienna Choir Boys, on Dec. 15. The Arion Musical Club, de Paur's Infantry Chorus, and a performance of Handel's Messiah also attracted music lovers during the holiday season. The Chicago Symphony played in Pabst Theatre, on Nov. 14, with Tauno Hannikainen conducting, and Rudolf Firkusny, pianist, as soloist. Eugene Ormandy conducted the Chicago Symphony in a program of Bach, Sibelius and Brahms, on Dec. 19. Rafael Kubelik, newly appointed permanent conductor of the Chicago Symphony, conducted the orchestra on Dec. 5 in Pabst Theatre, with Seymour Lipkin, pianist, as soloist. Myra Peache, manager of the Pabst Theatre, has also presented a dance series, including programs by Martha Graham and her company, and Mariemma, Spanish dancer, and her troupe. Efrem Zimbalist, violinist, and Vronsky and Babin, duo-pianists, gave concerts at the Temple Emanuel Forum.

—ANNA R. ROBINSON

Carmen Presented By Shreveport Group

SHREVEPORT, LA.—The presentation of Bizet's Carmen by the Shreveport Civic Opera Association, in the Municipal Auditorium, on Dec. 27, represented the first major opera production to be sponsored by a local organization in this city. The principal singers, who were brought from New York, included Winifred Heidt, as Carmen; Dorothy MacNeil, as Micaëla; Ramon Vinay, as Don José; Walter Cassel, as Escamillo; and William Hargrave, as Zuniga. The cast was completed by Robert Bird, Gene Garey, Gertrude di Martino, and Viletta Russell, who are members of the New Orleans Opera House Association. The New Orleans company also provided the scenery, costumes, adult chorus, and ballet, as well as the conductor, Walter Herbert. A chorus of boys from a local school sang in the first act. Future productions plan to use locally trained ensembles and to import only the leading singers.

Earlier this season, the Civic Opera Guild, directed by Helen Ruffin, presented a double bill of Gian-Carlo Menotti's The Telephone and Kurt Weill's Down in the Valley. Three performances were given, with alternating casts, two of which were conducted by Mr. Herbert. The guild plans to stage at a later date a triple bill of Pergolesi's La Serva Padrona, Bach's Coffee Cantata, and a scene from Verdi's La Forza del Destino. The season's final presentation will be Cimarosa's The Secret Marriage.

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NASM To Observe Silver Anniversary

CINCINNATI.—The National Association of Schools of Music will celebrate the 25th anniversary of its founding with a convention in Cleveland, from Feb. 22 to 26. The focal event of the celebration will be a silver anniversary luncheon on Feb. 25, at the Hotel Statler, at which the master of ceremonies will be Burnet C. Tuthill, who has served as secretary of the organization since its inception in 1924. Responses by past presidents will be given by Kenneth M. Bradley, Harold L. Butler, Earl V. Moore, Howard Hanson, Donald Swarthout, and Price Doyle. The association has grown from a membership of 23 schools in its first year to its present membership of 180 schools of music.

MENC Members Plan Biennial Week In St. Louis

ST. LOUIS — A music convention and festival of the Music Educators National Conference will be held in St. Louis from March 18 to 23. In the headquarters in Kiel Auditorium, educators, musicians, bands, orchestras, and choruses from all parts of the country will contribute to a program of wide diversity.

A variety of concerts will be given during the six-day convention. On March 23, the St. Louis Symphony, Vladimir Golschmann, conductor, will play a complimentary concert to MENC members. The Berkshire Quartet, from Indiana University, and the University of California Madrigal Singers will present a concert on March 19. Igor Stravinsky will appear as guest conductor of the University of Illinois Sinfonietta, in a special performance at the biennial banquet on March 22. Benjamin Britten's opera *Let's Make an Opera*, will receive its United States premiere, under the direction of Stanley Chapple, and under the sponsorship of the public schools and citizens of Normandy, Mo., on March 22. A concert of contemporary music will be offered on March 21 by the Northwestern University A Cappella Chorus, the University of Wichita Orchestra, and the University of Iowa Woodwind Ensemble. Man's Search for God, a pageant of music and drama, will be presented by the St. Louis Public Schools on March 19.

Other concerts, musical preludes, and interludes will be furnished by Arsenal Technical High School Chorus, Indianapolis; Teachers College, Columbia University, Choral Dance Group, New York City; St. Louis County Orchestra and Chorus; North Texas State Teachers College Band, Denton, Tex.; Alumni Choral Club, Anderson, Ind.; North Carolina All-State Orchestra; Illinois Elementary School Orchestra; Illinois Student Member Chorus; Tulsa Boys' Choir, Tulsa, Okla.; University of Missouri Band; and Boston University Chorus.

In addition, the Music Sponsors of St. Louis will present a program by community music groups in the St. Louis area. The St. Louis Philharmonic, Gerhard Schroth, conductor will participate in this program, along with the Mexican-American Artistic Group, Carlos E. Camacho, director; Legend Singers, Kenneth Brown Billups, director; Polish Falcon Choir and Dance Group, Leonard S. Kosakowski, president; and Frances Cernich, singer of Yugoslav songs.

Among the general session themes are Education and Life, with John L. Bracken as principal speaker, March 20; Education and Peace, Willard E. Givens, executive secretary, National Education Association, March 21; Intercultural Relations and Education, Edith Alpenfels, March 22; The Challenge to Music Education, with James L. Mursell as moderator and Philip J. Hickey as presiding officer, March 23.

Section meetings, workshops, forums, and round tables will be devoted to various levels of music education, from pre-school through college, and also to special phases of music education, including music appreciation, functional uses of music, international relations, musicology, contemporary music, films, records, radio, creative music, folk music, opera, state-wide programs, string instruction, piano instruction, school-community relations and activities, student membership, and student activities. Special piano clinics for class piano and private teachers will be held each evening at the Jefferson Hotel. Other special sessions will deal with audio-visual aids, with Roger C. Albright, Motion Picture Association of Amer-

ica, as principal speaker, March 20; Professional and Trade Relationships, with speakers and participants from fields of industry and education, March 21.

Social functions will include the banquet on March 22, a play party on March 18, sponsored by the Missouri Music Educators Association, and a reception and dance on March 20, sponsored by the Music Education Exhibitors Association. The last-named organization will also arrange extensive exhibits of materials and instruments.

Cincinnati Lists May Festival Plans

CINCINNATI.—The 38th biennial Cincinnati May Festival, maintaining a 77-year-old tradition, will be held in Music Hall during the first week in May, from May 2 to 6. Fritz Busch, who served as musical director of the festival for the first time at the last event, in 1948, will again be in charge of the programs. Soloists will be announced at a later date.

Several works new to the local audience will be included in the May Festival programs. Benjamin Britten's *Spring Symphony*, given its American premiere at Tanglewood last summer, will receive its first performance in the Middle West. Another work new to the festival will be Prokofiev's *Alexander Nevsky*. The list will also include Bach's *Cantata No. 50*, *Nun Ist Das Heil und die Kraft*. Among established favorites with the Cincinnati audience will be Verdi's *Manzoni Requiem*, and Pieni's *The Children's Crusade*. The Pieni cantata, according to the festival committee, "has become—almost—to the Cincinnati Festivals what *Parsifal* is to Bayreuth."

The festival chorus is now at work under the direction of Willis Beckett. Frank Biddle, director of music in the Cincinnati Public Schools, is picking a five-hundred-voice chorus from all the city schools to participate in *The Children's Crusade*, and is supervising the preparation of the a cappella choirs of the high schools, which will sing Mendelssohn's *First Walpurgis Night*.

Ballet and Recitals Begin Columbus Season

COLUMBUS, OHIO.—A performance of *La Traviata* by the Boston Grand Opera Company, in Memorial Hall, opened the season here. This was followed by an appearance by the Ballet Russe de Monte Carlo. Margaret Truman was presented by the Women's Music Club to raise funds to underwrite its Chamber Music series; and the *Hast-Amend* series began with a Chopin recital played by Artur Rubinstein.

George Szell conducted the Cleveland Orchestra in the first concert of the 26th season of the Symphony Club of Central Ohio. A recital by E. Power Biggs, under the auspices of the Central Ohio Chapter of the American Guild of Organists, and concerts by the University Trio and by Daugherty and Rusicka—all at Ohio State University—have enlivened the fall schedule.

Plans for re-activation of the Columbus Philharmonic this year have been abandoned by its board of directors. Late in October a reorganization blueprint was submitted to the board by a committee, in which it was proposed to establish a fifty-piece orchestra for a twenty-week season. This group was to be augmented by up to 25 extra musicians, at the discretion of the conductor, for subscription concerts only. Substantial budget cuts were effected with this plan, but it still required about \$60,000 in the way of public contributions. The directors felt it would be impossible to raise this sum.

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Monteux Conducts Programs By San Francisco Symphony

San Francisco
PIERRE MONTEUX conducted a small orchestra at the first of a series of four Classic Interludes, in the Veterans' Auditorium, on Nov. 25. The delightful program included the Overture to Grétry's *The Rustic Trial*; the Gluck-Gevaert *Ballet Suite*; the Cimarosa-Benjamin Concerto for Oboe and Strings, with Merrill Remington as soloist; a symphony in C by Boccherini; some Monteverdi-Malipiero madrigals; and Bach's Fifth Brandenburg Concerto, with Putnam Aldrich, harpsichord; Naoum Blinder, violin; and Murray Graitzer, flute, as soloists.

At the third program of its regular series, on Dec. 1, 2, and 3, Mr. Monteux led the San Francisco Symphony in Mendelssohn's Fifth Symphony; Mozart's Piano Concerto in E flat major, K. 271; and Bartók's Concerto for Orchestra. Lili Kraus made her local debut with a superbly effective performance as soloist in the Mozart concerto. The following week, on Dec. 8 and 10, the program, again conducted by Mr. Monteux, presented the Overture to Cherubini's *Anacréon*, Virgil Thomson's *Louisiana Story Suite*, Brahms' First Symphony, and the Liszt-Schubert *Wanderer Fantasy*, in which Grant Johannesen was the triumphant soloist. No Friday afternoon concert was given that week.

Mr. Monteux left for a Christmas vacation at his Maine home, following these concerts. Bruno Walter was scheduled as guest conductor for the programs on Dec. 15, 16 and 17.

Kurt Herbert Adler conducted his first concert on the young people's series, on Dec. 10, with Alexander Fried, music editor of the San Francisco Examiner, serving as commentator. In lieu of the slides favored by the previous conductors, Rudolph Ganz and Ernest Schelling, Antonio Sotomayer drew colored sketches of characters from Weinberger's opera, *Schwanda der Dufelsackpfeiffer*, while the opera's polka and fugue were played. Rae Deane Spaulding, sixteen-year-old pianist, played the first movement of the Grieg concerto, and the program also included Beethoven's Egmont Overture, the first movement from Schubert's Unfinished Symphony, two dances from

Copland's *Rodeo*, and Sibelius' *Finlandia*. Mr. Adler's skillful direction, Mr. Fried's pertinent comments, and Mr. Sotomayer's drawings helped to make the concert a success with the youthful audience.

THE Ballet Russe de Monte Carlo, which appeared at the Opera House, from Nov. 21 through 27, was followed there immediately by the Pacific Opera Company. The organization began a season of nine performances, on Nov. 28, with *La Traviata*. Walter Fredericks, as Alfredo, supplemented a cast of local singers, which included Verna Osborne, as Violetta; Francesco Bolla, as Germont; and Floyd Davis, Max Lorenzini, Eloise Farrell, Eileen Browne, Frederick Hutchinson, and Colin Harvey. Arturo Casiglia conducted, and Mr. Fredericks earned the production's chief honors.

Carmen, on Nov. 29, introduced David Poleri, whose fine tenor voice and histrionic ability helped him score a success as Don José. Consuelo Gonzales sang the title role; Eileen Scott was Micaëla; and Kyrril Borissow was Escamillo. On Dec. 5, a production of *Faust* offered Miss Osborne as a sympathetic and attractive Marguerite, Miss Farrell as Siebel, Mr. Poleri as Faust, Charles Goodwin as Mephistopheles, and Mr. Borissow as Valentin. Gastone Usigli was the able conductor.

Selma Kaye portrayed the role of Tosca in Puccini's opera, given on Dec. 6 and 13. Mr. Fredericks as Mario and Francis Barnes as Scarpia completed the trio of principals. A well balanced cast in *La Bohème*, sung on Dec. 9, included Lina Gastoni as an appealing Mimì, Virginia Blair as Musetta, Mr. Fredericks as Rodolfo, Vittorio Weinberg as Marcello, Mr. Barnes as Schaunard, and Mr. Goodwin as Colline.

Two performances of *Madama Butterfly* profited from the appearance of Tomiko Kanazawa in the title role. The Japanese soprano, a native of California, has youth, beauty, a warm and ample voice, and acting ability. Mr. Fredericks sang Pinkerton at the first performance, on Dec. 12, and Ernest Lawrence sang the role at the second, on Dec. 18. Mr. Wein-

berg and Emogene Cornwell were the Sharpless and Suzuki on both occasions.

The season, sponsored by the opera association management, was played with \$1.80 as the maximum ticket price. New sets of variable quality were on view in some operas. The ballets were very well danced; the chorus, recruited from the San Francisco Opera Company, was well routinized; and the orchestra, drawn from opera company and symphony, played dependably. Secondary singers in the company included Caesar Curzi, Nullo Caravacci, Harold Solve, Elma Heitman, and Galliano Daneluz. *Cavalleria Rusticana*, *Pagliacci*, *Hansel and Gretel*, and *The Barber of Seville* were also scheduled for the season.

Recent piano recitals have been given in the Opera House by Alec Templeton, on Nov. 14; Alexander Brailowsky, on Dec. 7; and Witold Malcuzynski, on Dec. 2. Janet Graham, San Francisco pianist, who made a concert tour of Europe last season, played a fine recital in the Marines Memorial Theatre, on Dec. 6.

Lotte Lehmann's consummate artistry was evident throughout her recital in the Curran Theatre, on Dec. 4. Gwendolyn Williams Koldofsky accompanied the singer.

The San Francisco String Quartet opened its season, in the Marines Memorial Theatre, on Nov. 29, with a program in which it broke precedent by presenting a singer as guest artist—James Schwabacher, tenor. With the quartet, he sang Rameau's charming *Le Berger Fidèle* and Vaughan Williams' *The Merciless Beauty*. The instrumental ensemble also played Honegger's Second Quartet and Franck's Quartet in D major.

Yehudi Menuhin returned to the scene of his first triumphs to give his 31st concert here, on Nov. 30. Theodore Saitenberg was his excellent accompanist.

An extremely interesting Composers' Forum concert, in the Museum of Art, on Dec. 2, played by the California String Quartet, introduced Leonard Ratner's String Quartet in E, Roger Nixon's Quartet No. 1, and Alban Berg's *Lyric Suite*. Another work, Richard Maxfield's Second Duo for Violin and Clarinet, delightfully played by Felix Khuner and Bill Smith, proved the most ingratiating of all.

Listed as a benefit for Guatemala flood sufferers and sponsored by the San Francisco branch of the Pan American League was Celso Hurtado's marimba concert in the Marines Memorial Theatre, on Dec. 9. Wanda Corti, pianist, assisted.

The San Francisco Bach Choir, directed by Waldemar Jacobsen, singing on Dec. 3 in the Veterans' Auditorium, introduced Margaret Burns as its rich voiced contralto soloist. Eugene Fulton conducted the Loring Club male chorus in its annual holiday program in the First Congregational Church, on Dec. 11, with Stanley Noonan as baritone soloist.

Maurice Euphrat, pianist, gave the first recital of the season, playing in the Marines' Memorial Theatre, on Oct. 26, under the management of Spencer Barefoot. Mr. Euphrat was making his debut, and played a program of works by Bach, Mozart, Schumann, and Howard Ferguson. In the last named composer's Sonata in F minor, the pianist seemed most successful.

In the first half of his recital, on Oct. 28, Gunnar Knudsen, violinist, reached high standards of performance, playing Eccles' Sonata in G minor, Reger's Aria, and Carl Nielsen's Sonata in A, Op. 9. Eva Garcia, his accompanist, contributed a group of Spanish compositions to the program.

On Oct. 7, the San Francisco music editors honored Gaetano Merola, conductor and general manager of the San Francisco Opera Company,

with a luncheon at the Hotel St. Francis, to commemorate his fiftieth anniversary as an opera conductor in America. On this occasion he was presented with a baton, encircled with a gold band inscribed "G. M. 1899-1949."

After serving as assistant conductor to Luigi Mancinilli at the Metropolitan Opera House in New York, Mr. Merola joined the Henry W. Savage Opera Company, and made his American debut conducting a performance of Lucia di Lammermoor, sung in English, in Buffalo, N.Y.

Later, Mr. Merola was engaged by Oscar Hammerstein to train a chorus of American singers for the opening of the Manhattan Opera House in New York. The conductor admits now that he chose the singers for their looks as well as for their voices, with the result that one New York critic referred to the chorus on opening night as "the star of the evening."

Mr. Merola continued his association with Mr. Hammerstein for several years, and under his management conducted the premiere of Rudolph Friml's operetta, *The Firefly*. Later, for the Shuberts, he conducted *The Peasant Girl* (with John Charles Thomas), and Romberg's *Maytime*.

In 1906 Mr. Merola visited San Francisco for the first time. His scheduled appearance as an accompanist was canceled, and he took the opportunity to attend a local opera performance.

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Beecham Conducts Houston Symphony

HOUSTON—Efrem Kurtz, now in his second season as conductor of the Houston Symphony, turned over his baton on Dec. 12 to Sir Thomas Beecham, who was the first Houston Symphony guest conductor since the season of 1947-48. Sir Thomas offered a program of works by Berlioz, Delius, Mozart, Sibelius, and Tchaikovsky. He also delivered a lecture at Rice Institute during his visit.

Ossy Renardy, violinist, was soloist at the concert on Dec. 19. Mr. Renardy played Brahms' Violin Concerto, with Mr. Kurtz conducting. The Houston Symphony gave its second free concert, sponsored by a Houston super-market chain, on Dec. 17. It continued its series of Monday broadcasts sponsored by a sulphur company. Two student concerts, conducted by Andor Toth, assistant conductor of the orchestra, demonstrated the evolution of the modern orchestra. Italo Tajo, bass, was soloist with the orchestra at its concert on Dec. 5.

Chopin Institute Sponsors Piano Contest

ROME.—The Frederic Chopin International Institute is holding a contest in the playing of Chopin's music to commemorate the centenary of the Polish composer's death. The contest will be among pianists who have pursued their studies, all or in part, in Italy; who are under 24; and who are not established concert artists. The first prize, donated by Maurice Sandoz to the institute for the contest, will be 100,000 lire. Carlo Zecchi is president of the institute.

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Gladys Swarthout, mezzo-soprano, and Frank Chapman celebrate their eighteenth wedding anniversary in a happy mood. Miss Swarthout added a new artistic medium to her list of opera, concerts, radio, and films when she made her first television opera appearance in NBC's production of *Carmen* on New Year's night

Jewish Music Council Plans March Festival

The sixth annual National Jewish Music Festival will be observed throughout the country from Feb. 4 to March 3, according to an announcement made by Mrs. Frank Cohen, chairman of the National Jewish Music Council, which is sponsored by the National Jewish Welfare Board. As co-ordinator of the Jewish Music Festival, the council has made available thirty different program materials to aid in more effective and widespread observance of the period. Jewish community centers, synagogues, schools, fraternal organizations, and Zionist groups are planning festival programs, as are numbers of orchestras and choral groups. Festival activities will include chamber-music, orchestral, and choral concerts, dance recitals, programs of Israeli music, lectures, exhibits, community sings, and inter-faith concerts.

In a further move to extend the appreciation of Jewish music, the National Jewish Music Council has initiated steps toward the creation of permanent instrumentalities for furthering the exchange of musical materials and information between American and Israeli musicians and musical groups. A parallel committee is to be set up in Israel.

Free Organ Recitals Assured in Pittsburgh

PITTSBURGH.—Free Sunday organ recitals in Carnegie Music Hall are assured for at least five years, through a grant of \$50,000 from the Arbuckle-Jamison Foundation of Pittsburgh, created under the will of Martha and Margaret Arbuckle-Jamison. Weekly organ recitals in the Music Hall, now a Pittsburgh tradition, were initiated in 1896. The recital on Jan. 8 was the four thousandth in the series. Marshall Bidwell, organist and director of music at Carnegie Institute, is in charge of the programs.

An Hour of Music Holds Benefit Concert

The biennial concert of An Hour of Music is scheduled for Jan. 19, at the Colony Club, to raise funds to pay the expenses connected with the young artist series given twice each season at the Cosmopolitan Club. Founded in 1939, An Hour of Music awards appearances to young artists who have not made professional New York debuts. Information regarding auditions may be obtained from Mrs. R. B. Lanier, Secretary, 123 East 35th Street, New York 16, N. Y.

New Orleans Hears Local String Quartet

NEW ORLEANS.—The New Orleans Chamber Music Society gave its first concert of the season, on Dec. 16. A string quartet that included Nicolai Zadri, violinist; Russell Bobrowski, violinist; Dominick Saltarelli, violist; and Adolph Abbenate, cellist, played works by Haydn, Mozart, and Beethoven.

Recent programs of the New Orleans Symphony, conducted by Massimo Freccia, have included Shostakovich's Fifth Symphony; Sibelius' Second Symphony; Wieniawski's Second Violin Concerto, with Eugene Altschuler, the orchestra's concertmaster, as soloist; and Alexander Steinert's Concerto Sinfonico, for piano and orchestra, with the composer as soloist.

Licia Albanese gave a recital under the auspices of the Philharmonic Society. The Metropolitan Opera soprano's program included many excellently sung operatic arias. The society also sponsored an appearance by the Ballet Russe de Monte Carlo.

—HARRY B. LOEB

Miami Symphony Offers Premiere of Egge Work

MIAMI — In the Dec. 11 and 12 programs of the Miami Symphony, conducted by Modeste Alloo, either the local debut of Tossy Spivakovsky, violinist, or the American premiere of the First Symphony of Klaus Egge would have been important enough to assure a memorable evening. Together, they gave Miami an experience of exceptional proportions. Mr. Spivakovsky played the Beethoven Concerto with great virtuosity and beauty of tone, and was not allowed to leave the stage until he had played a Bach movement as an encore. The new symphony by the Norwegian composer is full of dramatic impact, and attains considerable grandeur of utterance.

—EVE TELLEGEN

National Music League Announces New Auditions

The National Music League, a non-profit concert management, will hold special auditions for singers. Applicants must have a complete concert repertoire, be under 31 (except veterans), be American citizens, and have been under no previous commercial management. Application blanks, which must be filed by Jan. 27, may be obtained from the league, 130 West 56th St., New York 19.

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EDUCATION in NEW YORK

The Juilliard School of Music alumni association will hold open house for its members, at the school, on Feb. 22. A business meeting will be followed by a concert played in memory of Frank Damrosch. A program of works by alumni members is announced for the spring, and plans are being made for a composition contest. The winning works will be presented in concert next fall.

The New York Singing Teachers Association will hold its regular monthly meeting at Carl Fischer Concert Hall, on Jan. 17. Jay Wright, psychologist, will lecture on Psychology in Voice Teaching.

The Greenwich House Music School will present Ellen Edwards, pianist, in a program of music by Bach, on Jan. 27. Sam Raphling, pianist, gave a program under the school's auspices, on Jan. 13, in which he included four works of his own—Manhattan Suite, Five Tap Dances, Four Workouts, and American Album. Works by Mozart and Chopin completed the program.

The School of Ballet Repertory, conducted by Arthur Mahoney and Thalia Mara, has announced a series of six demonstrations on the relation of music and dance. The series will be given on alternate Friday evenings, beginning Feb. 3, and will present, in addition to the dancers, Suzanne Bloch, the De Stefano String Quartet, John Wummer, Helen de Stefano, Tom Scott, and Carlos Montoya, as participants in the demonstrations.

Mu Phi Epsilon reports that one of its members, Edna Mayer, Boston soprano, has won the Eleanor Steber award. Dorothy Dring Smutz, who was pianist and harpsichordist for four years with the St. Louis Bach Society, gave a recital in Town Hall recently. Ruth Kobart, mezzo-soprano, is on tour this month as winner of the second annual audition conducted by the Jewish Center Lecture Bureau.

The Cooper Union Forum will offer eleven free concerts under the title, Songs of the People. The schedule is as follows: Bernice Kamsler, in early folk songs of Europe, Jan. 20; the Randolph Singers, David Randolph, director, in English, French, and Italian madrigals, Jan. 27; the Desoff Choirs, Paul Boepple, conductor, in Bach's St. John Passion, Feb. 3; Barbara Troxell and Howard Jarratt, illustrating the development of opera, Feb. 10; Biruta Ramoska, in Lithuanian folk songs, Feb. 17; Ruth Rubin, in Jewish folk songs of East-

ern Europe and Israel, Feb. 24; Olga Coelho, in South American folk songs, March 3; Wadeha Atiyeh, in Arabian folk songs, March 10; Alice Howland, in a lieder recital, March 17; Oscar Brand, presenting children's songs for adults, March 24; and Alan Lomax, in American folk songs, March 31.

Hunter College will offer a course in operatic conducting, which will be given by Fritz Stiedry, conductor of the Metropolitan Opera Association. Registration dates are February 6, 7, 8, and 9, and the course will start on Feb. 11.

OTHER CENTERS

The University of Louisville school of music presented Mozart's The Marriage of Figaro, in the English translation of Ruth and Thomas Martin, at the Playhouse, on Dec. 7 and 8. Moritz Bomhard directed the performance, and the cast included students as well as professional musicians in Louisville.

The Cincinnati Conservatory of Music brass ensemble, conducted by Ernest N. Glover, will play the best entries in a contest recently initiated by Thor Johnson, conductor of the Cincinnati Symphony. In an effort to stimulate interest in the composition of works for brass ensembles, Mr. Johnson has offered three cash prizes—\$200, \$100, and \$50—for the best works in this classification submitted by students in some thirty leading music schools of the country. A committee of well-known judges will choose the winners.

The Los Angeles Conservatory of Music and Arts will sponsor a master class in piano under Rosina Lhevinne next summer for the fourth consecutive year. A Josef Lhevinne scholarship will be offered by the school in memory of the pianist's husband.

The University of Wisconsin has assured the members of the Pro Arte Quartet another year as artists-in-residence if they all choose to stay at the university. Petitions for retention of the quartet, which bore 1,870 signatures of Madison residents, were submitted to the university administration.

The Julius Hartt Musical Foundation, Hartford, Conn., presented excerpts from three contemporary American operas in the Carnegie Recital Hall, in New York, on Jan. 15. Members of the Hartford and New York

(Continued on page 85)

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**DISCUSSING COMPOSITION AWARDS**

Thor Johnson, conductor of the Cincinnati Symphony (right), talking over, with Cincinnati Conservatory officials, the awards for brass composition that he has offered. From the left, standing, William Naylor, head of the theory department; Hugo C. Grimm, head of the composition department; Peter Froelich, of the composition department. Seated, Ernest N. Glover, director of the brass ensemble; Luther A. Richman, director and dean; and Mr. Johnson

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EDUCATION in CHICAGO

De Paul University will present its orchestra, conducted by Paul Stasse-
vitch, in a concert in Thorne Hall, on
Jan. 20. The program lists the Over-
ture to Rossini's La Gazza Ladra;
Hindemith's The Four Temperaments,
with Jerald Frank as the pianist;
Tchaikovsky's Violin Concerto, with
Sam Magad as soloist; Wagner's
Siegfried Idyll; Tcherapin's Second
Piano Concerto, with Elinore Chis-
holm as soloist; and the same com-
poser's Russian Dances.

Beta Pi Mu fraternity presented the
first performance of Leon Stein's
Twelve Preludes, for violin and piano,
at the De Paul University School of
Music, on Dec. 13. David Moll and
Erwin Jospe were the performers.

The Illinois Federation of Music
Clubs scheduled a celebration in honor
of the first anniversary of its perma-
nent headquarters in Chicago, on Jan.
14. The program presented Virginia
Parker, soprano; Boris Zlatich, vio-
linist; Mayne Miller, pianist; and
Dora Alanen, accompanist. The Golden
Lyre Foundation of the federation,
Alma K. Anderson, chairman, last
year obtained a ten-year, free lease on
fully-equipped office space in the Wur-
litzer Building, with the co-operation
of the University of Chicago.

The University of Chicago has
announced the cast of the perform-
ances of Mozart's Cosi Fan Tutte,
which will be sung in English at Leon
Mandel Hall, on Feb. 17, 18, and 19.
The singers, members of the New
Lyric Stage company of New York,
include Teresa Stich Randall, Sandra
Warfield, Rosalind Williams, Norvel
Campbell, Josh Wheeler, John Mc-
Crae, and Buford Jasper. Moritz
Bomhard is the director, and members
of the Chicago Symphony will play
for the performances, which Siegmund
Levarie will conduct.

The National Association of
Teachers of Singing, central region,
and the Chicago Singing Teachers
Guild, will sponsor a lecture-recital
for their members by Martial Singher,
at Curtis Hall, on Jan. 15. The Met-
ropolitan Opera baritone has been con-
ducting a master class at the Metro-
politan School of Music here.

The Anna Fitz Studios announce
that Genevieve Davey, coloratura so-
prano, will be soloist in the American
Opera Society program, on Jan. 31,
at the Racquet Club.

The Chicago Musical College has
lost its business manager and faculty
member, C. Gordon Wedertz, who re-
signed at the end of the year.

The Lake View Musical Society
held its annual open house, on Jan. 9.
The program presented Paula Zwane,

soprano; Ilse Maren, pianist; Ruth
Werchman, cellist; and Eugenia An-
derson and Julia LeVine, accompanists.

The Boguslawski College of Music
has announced the engagement of
Isaac Van Grove, coach and conductor,
as instructor in opera and concert
repertoire, accompanying, and conduct-
ing, during the session from Jan. 3 to
March 11.

The Society of American Musi-
cians has announced the schedule for
1949-50 contests in piano, voice, and
strings. The various stages of the
competitions, which begin on Jan. 15,
will be brought to a close with the
final Musical Arts piano audition, on
May 26 in Orchestra Hall.

OTHER CENTERS

(Continued from page 84)
opera workshops, sponsored by the
foundation, through the Hartt School
of Music, gave scenes from Douglas
Moore's White Wings, Isadore Freed's
The Princess and the Vagabond, and
Vittorio Giannini's Beauty and the
Beast. Elemer Nagy was the stage
director, and Moshe Paranov the con-
ductor. The first complete stage per-
formances of the three operas were
given in Hartford by the opera depart-
ment of the Hartt school between 1946
and 1949.

Kurt Herbert Adler, conductor of
the San Francisco Opera chorus and
assistant to Gaetano Merola in the
direction of the opera company, is en-
gaged in many educational enterprises.
He conducts the young people's con-
certs and the youth concerts of the
San Francisco Symphony and the Uni-
versity of California student orches-
tra; he directs the workshop activities
of the opera repertory course given by
the University of California extension
department; and he recently became
artistic adviser of the San Francisco
Conservatory.

The University of Texas, in Aus-
tin, has appointed Angel Reyes to the
College of Fine Arts music faculty.
The Cuban violinist made his initial
appearance as a faculty artist during
the college's eighth Fine Arts Festival,
last November.

The University of Minnesota has
announced the appointment of Marcel
Hubert, cellist, to the faculty of the
music department. Mr. Hubert is also
first cellist of the Minneapolis Sym-
phony, conducted by Antal Dorati.

The University of Utah was the site
of two performances of Verdi's Re-
quiem last month. University choruses
joined the Utah Symphony, under
Maurice Abravanel's direction, in the
presentation.

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Musicologists

(Continued from page 62)

Dr. Richard A. Waterman, of Northwestern University, illustrated with on-the-spot recordings of the music of three Cuban religious tribes, or societies. The American influences on this Afro-Cuban music Mr. Waterman narrows down to those of folk (or popular) and Indian origin. He repudiates the suggestion of any influence from European art music. Similarities of mode and style, he concluded, are purely coincidental, and may perhaps be traced back to the fact that Africa and Europe were once one continent.

THE shifting tides of Soviet musical criteria were reviewed by Nicolas Slonimsky, of Boston—from an enthusiastic proposal in 1920 to destroy all the pianos in Russia and thus do away with tempered pitch, to the drastic disciplining of composers in 1948. Bertrand Bronson, of the University of California, in a study of Melodic Variation in the British-American Ballad Tradition, defined the oral transmission of balladry and folk song as the simultaneous preservation and recreation of tradition. Taking exception to Mr. Gombosi's suggestion that ballad melodies be considered variations on a ground, Mr. Bronson described their core as a narrative idea and a melodic idea in the mind of the singer, which relates them more closely to plainsong.

A continuing study, in minute detail, of the chordal structure of the polyphony of Josquin yielded Some Observations on the Harmonic Practice of Josquin des Prés, presented by Donald J. Grout, of Cornell University, editor of the society's *Journal*. His analysis is intended to determine the characteristic sonorities and their frequency, without confusing the sixteenth-century concepts of accord with the later harmonic theories of Rameau.

Comparing Bach's three partitas for solo violin with his cello sonatas and other didactic works, Homer Ulrich, of the University of Texas, proposed, in a paper titled The Nationality of Bach's Solo Violin Partitas, that they be described as being English, Italian, or French, and based his claim on the three dance movements involved.

Glen Haydon, of the University of North Carolina, took issue with the statement of Manfred Bukofzer (in his book, *Music in the Baroque Era*) that Baroque music is based on stereotypes of expression called the "affectations," which take the form of prescribed musical figures. Speaking on The Problem of Expression in Baroque Music, he outlined the psychological limitations of this theory, maintaining that the use of the affectations was recommended by contemporary theorists only to those composers deficient in inventiveness. Directed Motion, the Basic Factor of Musical Coherence was the title given by Felix Salzer, of the Mannes School, to an exposition of the system of analysis invented by Heinrich Schenker. Pushing the system beyond the limits set by its originator (somewhat to the dissatisfaction of orthodox Schenkerites who were present), Mr. Salzer included an analysis of part of Hindemith's Third Piano Sonata.

Officers of the society were elected at the annual business meeting. Curt Sachs continues as president, Gustave Reese as vice-president, and William J. Mitchell as secretary. Newly elected officers were Richard S. Hill, vice-president, and J. M. Cooper-Smith, treasurer. Members-at-large of the executive board are George S. Dickinson, Alfred Einstein, Donald Grout, Helen Hewitt, Raymond Kendall, Paul Henry Lang, and Edward Waters. The secretary's report listed 598 members of the society, and 181 subscribers, outside the membership, to the society's *Journal*.



Set Svanholm as Siegmund

OPERA

(Continued from page 79)

pear as Wotan. Osie Hawkins took his place, and sang creditably throughout the evening. His dramatic impersonation was unformed and unroutinized, and bore little resemblance to a weary leader of Valhalla, but he was able to convey much of the character through sound. He had previously sung the role only on tour.

Set Svanholm sang his first Siegmund of the season, and was in much better vocal estate than at his previous appearance. His voice possessed all of its customary assurance and ring, although a sense of strain persisted on a few top notes. Still, Siegmund is one of his most sympathetic roles, and he seems to have lyricized it even more appealingly than before. Matching him in vocal richness was Regina Resnik, who had gained title to the role of Sieglinde by her substitution in the second performance. In this scheduled appearance, the soprano sang with glowing tone and a wealth of emotional nuance. It was, perhaps, her finest achievement to date.

Kerstin Thorborg was the third newcomer, and her portrayal of Fricka, while presenting no new features, rounded out the cast with proper dignity and sonority. Emanuel List, singing his first Hunding this year, gave a good deal vocally, and at the same time emphasized the rugged character of the role. Helen Traubel sang Brünnhilde with her customary effectiveness. A minor novelty was Gertrude Ribla's Gerhilde, which she sang for the first time at the Metropolitan. The major achievement of the evening was, as before, the masterly conducting of Fritz Stiedry.

—Q. E.

After Dinner Opera Gives Two Premieres

Three one-act operas—Gustav Holst's *Savitri*, Meyer Kupferman's *In a Garden*, and Mark Bucci's *The Boor*—were presented by a new group, After Dinner Opera, on Dec. 29, 30, and 31, in the Finch College Theatre. The Kupferman and Bucci works were brand new; the brief oriental fantasy by Holst is so little known here that it was as good as new.

Savitri is in a different class from the other two operas, by virtue of the superior experience and assurance of its composer. Musically, the opening and closing passages, written for two unaccompanied solo voices singing modal scales, are exquisite, and full of the mysticism Holst hoped to achieve throughout. The central section is a bit stuffy melodically, and on the lifeless side harmonically. The libretto, virtually plotless, is a mood-piece in which the heroine, *Savitri*, is separated from her beloved, *Satyavan*, by the apparition of Death. Without a more evocative acting technique than the principals revealed, it could not fail to fall flat, for its

attenuated content cannot withstand the absence of acting style.

Mr. Kupferman's little opera, to a libretto by Gertrude Stein, is a charming trifle about a little girl who wants to be a queen, and who spars verbally with two little dream-world kings until, in jealousy, they kill each other off, leaving her with not one crown but two. The book is the essence of nothingness, yet it is warm and human and true; and Mr. Kupferman, skillful at prosody, has written a bright, unassuming score that suits the book perfectly. It was well performed, with Ellen Faull a complete joy as the little girl, Lucy Willow; Burton Trimble and Howard Jarratt alternating as Phillip Hall; and Leon Lishner as the mystifyingly titled Kit Raccan I.

The Boor, to a libretto based by Eugene Haun on a one-act play by Chekhov, was crude, tiresome, and in every way ineffective. The stage director for all three operas was Richard Flusser. George Roth conducted the two-piano accompaniment for the Holst opera, and the respective composers conducted the others.

After Dinner Opera, formed as a non-profit group, plans future performances of Lukas Foss' *The Jumping Frog* of Lukaveros County, Marc Blitzstein's *Triple Sec*, and Irving Moepper's *The Engagement*.

—CECIL SMITH

Albuquerque To Hear Premiere of Robb Opera

ALBUQUERQUE—Little Jo, a folk opera by J. D. Robb, dean of the College of Fine Arts of the University of New Mexico, is scheduled to receive its first performances in the Albuquerque Little Theatre, on Jan. 18, 19, 20, and 21. Based on a novel, *The Life and Death of Little Jo*, by Robert Bright, the opera calls for eleven principal singers and chorus. Kurt Frederick, conductor of the Albuquerque Civic Symphony, will conduct, and Kathryn Kennedy O'Connor, director of the Little Theatre, will be stage director. The chorus is under the direction of Joseph Grant, and the ballet is in charge of Mrs. James H. Miller.

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Martha Graham

(Continued from page 67)

ume or insistence. Finally, Judith enters the tent of the Holofernes. In a characteristic Martha Graham touch of hair-raising drama, her hand emerges and slithers down the flap of the tent, as if she were sick with horror at what she has done. She comes out of the tent, cleansed and purified by her deed of sacrifice, un-

knots the orange scarf, waves it like a banner and sings her song of triumph, as she dances for the people. Miss Graham mimes and dances the song so realistically that one can almost hear the shouts of exaltation.

THE changes of mood and costume and the contrasts between static and dynamic moods in Judith are partly responsible for its swift-moving action. Actually, the dance seems ten minutes, instead of twenty-five

minutes long, so well balanced is it and so packed with meaning. The choreography has elements of the percussive violence so prominent in Night Journey, but it is basically more lyric, with long phrases that are reflected in the score. Miss Graham uses the floor space with the utmost economy, so that one is never conscious of any limitations. Judith is probably the most taxing solo dance ever conceived, and her performance of it is an experience never to be forgotten.

Mr. Whitney and the orchestra gave a deeply moving reading of the Schuman music. They had worked on it devotedly, and they played it with dramatic understanding as well as technical proficiency. The first half of the program was also admirably done, especially the Beethoven symphony, in which Mr. Whitney captured the mood of the composer in his lighter moments. Mr. Whitney showed himself to be a highly intelligent conductor who does not strive to ape with his orchestra of fifty-odd players the sumptuous palette of the big luxury orchestras of metropolitan centers, but who works rather for lucidity, good phrasing and tone, and homogeneity of spirit.

Perhaps the most significant factor in the premiere of Judith was the fact that it took place in Louisville. No more encouraging sign of the gradual decentralization of the arts in the United States could be welcomed. When it is necessary for New Yorkers to make a southward pilgrimage of over a thousand miles to be present at a new artistic event of major importance, then we have positive proof that contemporary dance and music are spreading their roots. One of the most enthusiastic members of the audience for Judith was the mayor of Louisville. To Mr. Whitney, the board, the orchestra and to the community the warmest congratulations should be offered for an artistic scoop of the first rank.



MOVIE MUSIC

Leonard Pennario, who played Rachmaninoff's Second Piano Concerto for the sound-track of the film September Affair, with Joan Fontaine, its star

Bizet's Carmen, Ravel's L'Heure Espagnole, Offenbach's La Belle Hélène, and Hendrik Andriessen's Philomela, which will receive its first performance.

The old Gothic church at Naarden will be the scene of the Bach commemorative programs, which will include performances of the Organ Mass, the Mass in B minor, the St. John Passion, secular cantatas, motets for a cappella choir, the Brandenburg Concertos, Das Musikalische Opfer, and many organ works.

St. Louis Ensemble Founded by Jerome Rosen

ST. LOUIS.—In the Dec. 15 issue of MUSICAL AMERICA, Jerome Rosen should have been listed as the organizer and director of the Ancient String Instruments Ensemble, instead of Frank Harrison. Mr. Rosen, a member of the St. Louis Symphony and of the faculty of the St. Louis Institute, also manages the new ensemble and owns the instruments used. Mr. Harrison plays the harpsichord with the group.

—H. W. C.

Auditions Announced By Concert Organization

The young artists committee of the Debut and Encore Concerts Foundation has announced that the preliminary auditions for next season's presentations will be held on Feb. 6 and 7. Applications should be addressed to Adelaide Thomas Eakin, chairman of the committee, 113 West 57th Street, New York, N. Y. Applications should be submitted by Feb. 1.

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NEW MUSIC REVIEWS

Striking Violin Pieces By Norman Dello Joio

Both the Fantasia on a Gregorian Theme, and the Variations and Capriccio, for violin and piano, by Norman Dello Joio are original in conception and finished in workmanship. They are issued by Carl Fischer. The fantasia reminds one of Vaughan Williams in its modal coloring and spaciousness, though the actual texture of the piece is unmistakably Dello Joio's. The noble theme is begun in octaves by the violin alone, and the piano joins in, with fifths that set the mood for the entire work. The violin and piano alternate in weaving elaborations about the theme in its original and in varied forms. This is introspective music of great dignity and expressive power.

Dello Joio's contrapuntal skill comes to the fore in his Variations and Capriccio. Not for nothing was he a student of Paul Hindemith, though there is no literal imitation of Hindemith to be found in the work. The variations abound in ingenious touches of harmonic color, and several of them, as well as the Capriccio, have a jazzy rhythmic bounce. Especially charming are the syncopated rhythmic accents crossing the bar lines in the fifth variation. Violinists in search of technically effective and intellectually valuable music will welcome this piece.

—R. S.

Dounis and Spivakovsky Violinistic Principles

Two treatises that will interest violinists have recently been published, The Dounis Principles of Violin Playing, by Valborg Leland (London: The Strad; New York: Carl Fischer); and The Spivakovsky Way of Bowing, by Gaylord Yost (Pittsburgh: Volkwein Bros.). Miss Leland's booklet is supplied with musical examples, for practice, and Mr. Yost has illustrated his discussion with photographs of Mr. Spivakovsky in action.

Szigeti Edits Reconstructed Violin Concerto by Bach

A new edition of Johann Sebastian Bach's Concerto in G minor for Violin, reconstructed from the Clavier Concerto in F minor by Gustav Schreck, has been made by Joseph Szigeti and issued by Peters, in a version for violin and piano. In a foreword, Mr. Szigeti points out that

the noted Bach scholar, Wilhelm Rust, stated that Bach's Concerto in F minor for Clavier and Orchestra was an arrangement of a lost Violin Concerto in G minor, in his preface to Vol. 17 of the Bach Gesellschaft Edition, issued in 1869. Schreck's prefatory note on his reconstruction is also included in the new edition.

—R. S.

Other Violin Music

CECE, ALFREDO: Sonata in D minor, for violin and piano. (Padua: G. Zanibon). A rather pedestrian work of traditional design, abounding in rich sonorities.

FINNEY, ROSS LEE: Fiddle-doodle-ad. (G. Schirmer). Settings of eight American folk tunes in popular styles, with imitations of country fiddlers.

KROLL, WILLIAM: Moment Musical. Happy-Go-Lucky. Polka. (G. Schirmer). Three little pieces within the grasp of students that follow familiar patterns.

Violin Music Listed

GARDNER, SAMUEL: Two Birds. (G. Schirmer).

GIARDINI, FELICE: Concerto in A major. Reconstructed by Ettore Bonelli. Arranged for violin and piano. (Padua: G. Zanibon).

MARSHALL, LOIS: May Morning. (Composers Press).

ROSNER, HENRY: Valse Polonaise. (Marks).

TRETICK, SIDNEY: Toccata, for violin alone. (Carl Fischer).

VIVALDI, ANTONIO: Concerto in A minor, Op. 3, No. 6. Arranged for violin and piano by Ferdinand Küchler. (Peters).

Viola Music

PARTOS, OEDOEN: Yiskor (In Memoriam). (Tel-Aviv: Israeli Music Publications; New York: Hargail). This work was composed to accompany a dance by Debora Bertonoff, and is dedicated to Jewish victims of the persecutions during the second World War. It is based on a traditional chant. Mr. Partos, who was born in Budapest in 1907 and has lived in Palestine since 1938, writes somewhat in the manner of Ernest Bloch. This music is eloquent and dramatic. It is available in versions for viola and piano or viola and string orchestra.

BEETHOVEN: Notturmo, for viola and piano, Op. 42. Revised and edited by Sydney Beck. (G. Schirmer). The arrangement of Beethoven's String Trio, Op. 8, for viola and piano was first issued by Hoffmeister and Kuhnle, of Leipzig, about 1804. Mr. Beck explains the history of the piece in an introductory note, asserting that Beethoven probably did not make the arrangement himself and devoted little time to its revision. His version is a new adaptation, based on the original score.

Reger Organ Works Republished by Peters

As a composer of organ music, the present position of Max Reger in public esteem is as problematic as it is in the realms of orchestral and chamber music. Too capable a craftsman to be disposed of lightly, Reger allowed the quality of his prolific output in the organ field to be impaired by two opposite faults. On the one hand, he ran to excess in the writing of polyphony (or sometimes mere chromatic doodling of inner voices that passed for polyphony), so that the contrapuntal lines were nervously and too often emptily overactive; on the other, the expressive nature of his materials was often marked by strained sentiment, and was sometimes downright slushy. Yet in an



Ben Greenhaus

Ethel Bartlett and Rae Robertson invite Bohuslav Martinu (right) to their practice studio to go over the manuscript of his new set of Three Czech Dances, introduced by the duo-pianists in their most recent recital program at Town Hall

important sense Reger belonged in the grand line of German organ composers—much more so, for instance, than the overplayed Sigfrid Karg-Elert, whose music is poor-man's Reger, twice as bromidic in content and tainted by feeble appropriations of French impressionist mannerisms. Basically, Reger conceived of the organ as the instrument whose appropriate idiom was perfected by Bach, extended by Mendelssohn, and dramatized by Reubke; and any criticism of Reger must be controlled by the recognition of his solid and honorable conception of the organ composer's proper métier.

Newly reincarnated in the postwar Peters Edition are two sizable Reger organ works—the big D minor Fantasy and Fugue, Op. 135b, and the set of four Preludes and Fugues, Op. 85—as well as the first six of the less pretentious Zwölf Stücke, Op. 59. The Fantasy and the Fugue are frightfully thick and appallingly difficult to execute, but the organist who can hurdle their difficulties will discover much real beauty in their musical ideas. The preludes and fugues are less dense, and, to this observer, more inviting in scale and expressivity. The six smaller pieces provide a typical Reger cross-section, being by turns hortatory, academic, sentimental, strong, vital, and affecting. No organist wishing to extend his repertory in interesting directions will fail to submit these Reger republications to his personal taste, judgment—and technical abilities.

—C. S.

Other Organ Music

BARBER, SAMUEL: Adagio for Strings. Arranged by William Strickland (Hammond and pipe organ registrations). (G. Schirmer). A playable transcription of Barber's thoughtful and eloquent orchestral piece.

BENOIT, DOM P.: Retour de Procession (Choral) and Terra Tremuit et Quievit, second and third movements of the five-movement Suite Liturgique pour Râques (Liturgical Suite for Easter). (J. Fischer). Two seasonal pieces based on plain-song *canti fermi*, effective but conventional in writing; the first is in the form of a figured chorale-prelude, and the second is in dramatic symphonic-poem style.

BOSSI, ENRICO: Entrée Pontificale, Op. 104, No. 1; Rédemption, Op. 104, No. 5; Stunde der Weihe, from Orgelstücke in freiem Stil, Op. 132, No. 4 (Peters). Reissues of three pieces from the voluminous list by the popular Italian organ composer.

ROWLEY, ALEC: Meditation, for string orchestra and organ. (Hinrichsen). A slender little piece of undemonstrative character, consisting mostly

of antiphonal phrases for the organ and the strings.

VAN HULSE, CAMIL: Symphonica Mystica, Op. 53. (J. Fischer). A five-movement, 21-minute concert suite—Prelude, Meditation, Scherzo, Intermezzo, and Fina'e—written with unusual mastery of the brilliant Widor style.

—C. S.

Organ Music Listed

BACH, JOHANN SEBASTIAN (arranged by Kenneth Walton): Arioso (Hammond and pipe organ registrations). (Century).

BORNSCHEIN, FRANZ: The Vesper Hour. (Schmidt).

FAURÉ, JEAN BAPTISTE (arranged by Kenneth Walton): The Palms (Hammond and pipe organ). (Century).

HOKANSON, MARGRETHE: Chorale-Improvisation on Bach's Jesu, Priceless Treasure. (Galaxy).

HOWARD, JOHN TASKER (arranged by Robert Leech Bedell): The Virgin's Cradle Hymn. (Mills).

KENNEDY, AMANDA (arranged by Kenneth Walton): Star of the East (Hammond and pipe organ). (Century).

LEMAIRE, EDWIN: Dusk. (Schmidt).

MASSNET, JULES (arranged by Kenneth Walton): Elegie (Hammond and pipe organ). (Century).

MEYERBEER, GIACOMO (arranged by Kenneth Walton): Coronation March, from Le Prophète (Hammond and pipe organ). (Century).

SAXTON, STANLEY E.: Rejoice! The Lord Cometh: Fantasy on Veni, Emmanuel. (Galaxy).

SIBELIUS, JEAN (arranged by John Klein): The Bells of Berghall Church. (Associated).

THATCHER, HOWARD R.: Silent Night: Organ Fantasy on Franz Gruber's Christmas Carol. (Carl Fischer).

TORJUSSEN, TRYGVE (arranged by Harold Vincent Milligan): Midnight. (Schmidt).

WAGNER, RICHARD (arranged by Gerard Alphenaar): Bridal March, from Lohengrin (Hammond and pipe organ). (Marks).

WAGNER, RICHARD (arranged by Kenneth Walton): Evening Star, from Tannhäuser (Hammond and pipe organ). (Century).

WEDDING MUSIC FOR THE ORGAN. Contains the usual wedding marches, De Koven's Oh Promise Me, Grieg's Ich Liebe Dich, and seven other pieces frequently played at weddings (Hammond and pipe organ). (G. Schirmer).

WOOD-HILL, MABEL: Before Night (transcribed by the composer from Outdoor Suite, for strings). (Boston Music).

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NEW MUSIC

A Piano Concerto Playable by Students

Jean Williams' Fourth Piano Concerto, in C major, issued by Schroeder & Gunther, provides students with a reproduction in miniature of the typical Romantic concerto of the nineteenth century, with its grandiose style, lush harmony and lavish display. Miss Williams has been careful to keep the music within the technical grasp of moderately advanced pianists. There are frequent reminders of Rachmaninoff, Tchaikovsky, Grieg and others, yet the music is not slavishly imitative. The first movement opens with an adagio that leads into a vigorous march-like allegro section, complete with cadenzas, sweeping scale passages and sonorous climaxes. The second movement, a scherzo only five pages in length, is a good study for thirds and rapid shifts of hand position. The third movement begins with an introduction reminiscent of the opening of Rachmaninoff's Second Concerto, and is worked out at some length, with several changes of meter. Miss Williams' concerto is available with orchestral parts, and in a two-piano version, with the orchestral accompaniment arranged for a second piano.

—R. S.

Ludwig Landshoff Edition Of Bach Inventions Issued

The edition of Bach's Two Part and Three Part Inventions, after the original text, made by Ludwig Landshoff, in Germany in 1933, has been issued in a handsome new copy by Peters. Very few of the thousands of pianists and students who play these works are aware of their checkered history, with regard to publishers and editions. Last year, Peters published a facsimile edition of the final version of 1723, in Bach's own manuscript copy, edited by Ralph Kirkpatrick. Students will find it highly interesting to collate the facsimile edition with the Landshoff edition, now available. The editor's preface contains highly interesting and valuable information; and the frontispiece is a facsimile of the title page of the autograph of 1723. The most valuable features of the Landshoff edition are the two appendices, the first containing the Three Part Inventions (or Sinfonias, as Bach called them) Nos. 4, 5, 7, 9, and 11,

with ornaments indicated; the second containing instructions about the manner of performance, with illustrative musical examples based on sources of Bach's times. No pianist can use this edition without vastly increasing his knowledge of the stylistic problems of Bach's music and of the need for a thorough study of ornaments and their execution before even the simplest pieces are performed.

—R. S.

Piano Score Edition Issued of Barber Vocal Work

Samuel Barber's work for soprano voice and orchestra, Knoxville, Summer of 1915, has been issued in a short-score edition, with a piano reduction of the orchestral part made by the composer.

A wistful, nostalgic, vivid piece of prose by James Agee is the text; and Barber's music, without resort to tricks of atmospheric depiction, relates well to the ideas, underlining the mood of melancholy in the recollection of the familiar things of childhood. A printed heading sets the mood of the piece: "We are talking now of summer evenings in Knoxville, Tenn., in the time that I lived there so successfully disguised to myself as a child."

From the piano score, it is clear to see that the orchestral color is very much part of the formal concept, as is usually the case with Barber, who is, in a conventional way, a brilliant orchestrator. His ideas and his instrumentation co-exist, so that when, as is the case here, music that has been conceived orchestrally is reduced to one-color level, it seems a little flat and repetitious, although its quality is quite beautiful and romantic.

The long prose text is set well, though the prosody has not too much originality. The music flows with a basic mood of nostalgia that passes through varying intensities. Barber has always possessed the true romantic's ability to make his material grow from slow to fast and from fast to slow sections without sudden points of contrast or abrupt change, and without making separate movements out of differing materials. Knoxville, Summer of 1915, is an effective piece for singers, in a genre and of a length not too often found.

—P. G. H.

Piano Music

U. S. A. VOLUME II: Compositions for Piano by Contemporary American Composers. (Leeds). A representative collection, of unusually high musical merit, containing George Antheil's Prelude in D minor; Paul Bowles' Dance; Theodore Chanler's Calm; David Diamond's Prelude and Fugue No. 4, C sharp minor; Daniel Gregory Mason's Color Contrasts (Study for Touch); Charles Maxwell's Dance Caprice; Gardner Read's Capriccio, Op. 27, No. 3; Nathan G. Scott's Opus Pocus; and Stefan Wolpe's Pastorale.

—C. S.

Schutz Cantata Issued by Bomart

The largest part of the output of the seventeenth-century master Heinrich Schütz is still restricted to library shelves, between the covers of the ponderous volumes of the Sämtliche Werke. An important addition to the exceedingly small list of reliable performing editions is the publication by Bomart Music Publications, a new and first-class firm, of Singet dem Herrn, a setting of the first four verses of Psalm 96, included by the composer in the second part of the collection of Symphonie Sacrae, published in 1647. Under the discriminating editorship of Fritz Rikko, Singet dem Herrn emerges in unmistakably authentic form, for soprano or tenor solo voice, accompanied by two violins and organ or harpsi-

First Performances in New York Concerts

Orchestral Works

Nordoff, Paul: Little Concerto for Violin, Viola, Cello, Double Bass and Small Orchestra (Little Orchestra Society, Jan. 9)
Piket, Frederick: Overture, Curtain Raiser to an American Play (New York Philharmonic-Symphony, Jan. 7)
Purcell, Henry: Suite, arranged by Ernest Lubin (National Orchestral Association, Jan. 9)
Thomson, Virgil: Acadian Songs and Dances (Louisiana Story Suite No. 2), (Raphael Bronstein Symphonietta, Jan. 14)
Torkanowsky, Werner: Music for Children (Raphael Bronstein Symphonietta, Jan. 14)

Concertos

Kleinsinger, George: Concerto for Cello and Orchestra (National Orchestral Association, Jan. 9)
Poulenc, Francis: Concerto for Piano and Orchestra (Boston Symphony, Jan. 14)
Reger, Max: Piano Concerto, F minor, Op. 114 (New York Philharmonic-Symphony, Jan. 5)
Strassburg, Robert: Fantasy and Allegro for Violin and Orchestra (Raphael Bronstein Symphonietta, Jan. 14)

Operas

Bucci, Mark: The Boor (After Dinner Opera, Dec. 30)
Kupferman, Meyer: In a Garden (After Dinner Opera, Dec. 30)

Chamber Music

Verrall, John: String Quartet No. 3 (New Music String Quartet, Jan. 13)

Two-Piano Works

Martina, Bohuslav: Three Czech Dances (Bartlett and Robertson, Jan. 11)
Storr, Sherman: Old Fiddler (Wessel and Storr, Jan. 12)
Wessel, Mark: Choral Fantasy on a theme by Hassler; Ballade (Wessel and Storr, Jan. 12)

Piano Works

Holby, Lee: Toccata (Thomas Brockman, Jan. 8)
Satie, Erik: Sports et Divertissements (Claudio Arrau, Jan. 10)

Choral Works

Lee, Dai-Keong: On Journeys (De Paur Infantry Chorus, Jan. 8)

Songs

Flanagan, William: Send Home My Long Strayed Eyes; Go and Catch a Falling Star; A Very Little Snail (Naomi Ornest, Jan. 12)
Krenek, Ernst: Die Nachtigall (Naomi Ornest, Jan. 12)
Strassburg, Robert: Three Songs with Orchestra (Whitman): Gliding O'er All; Beautiful Women; Youth (Raymond Smolover and Raphael Bronstein Symphonietta, Jan. 14)

chord, with a cello doubling the basso continuo. The keyboard part has been realized with unobtrusive perceptiveness by Ralph Kirkpatrick. The wonderfully joyous piece begins with an exultant section in triple time, which leads to a florid middle section, and a sprightly, syllabically treated finale. The publication of this notable work enriches the religious literature available to solo singers. It is handsomely and unusually clearly printed, with a two-color reproduction of the original title page.

—C. S.

Sacred Choral Music

GRIEG, EDVARD: Four Psalms, Based Freely Upon Old Norwegian Church Melodies (SATTB, baritone solo, a cappella). English translation and foreword by Percy Grainger. (Peters). Relatively few musicians—and apparently almost no choral directors—recognize that some of Grieg's most impressive achievements may be found among his choral works. The four psalms reissued by Peters employ the expressive, singable chromatic idiom of the well-known Ave Maris Stella to equally eloquent purpose. These admirable pieces should be awarded their deserved place in choral programs and church services.

RAVANELLO, ORESTE: Messa (XVII) in Onore di Santa Cecilia, Op. 87, posthumous (SATTB, organ). (Padua, Italy: Guglielmo Zanibon). A traditional, academically polyphonic Mass, of some complexity.

STRICKLER, DAVID: Communion Anthem (SATB, a cappella). (Birchard). A simple modal setting of a text from an ancient manuscript, Didache, or Teaching of the Twelve Apostles.

TOFFE, JOHANN: The Angel to the Shepherds (Christmas Anthem) (SATB). Translated and edited by Hugh Ross. (Associated). Alternating polyphony and homophony, winding up with a figured treatment of In Dulci Jubilo.

WILLIAMS, FRANCES: O God of Strength (SATB, a cappella or accompanied); Sing to the Lord on High (SATB, piano or organ). (Flammer). Sonorous, boldly chromatic anthems conceived in a dramatic vein.

—C. S.

Sacred Music Listed

LIVAAS, MORTON J.: The Cry of God (SSAATTBB, a cappella). (Birchard).

MUELLER, CARL F.: Holy Art Thou, (Continued on page 90)

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NEW MUSIC

(Continued from page 89)

O God (SATB, piano or organ). (Carl Fischer).
OVERLEY, HENRY: Four Responses: Now Unto the King Eternal; Behold, Bless Ye the Lord; Let the Words of My Mouth; Draw Nigh to God (SATB, piano or organ). (Birchard).

Lenten and Easter Music Listed

CRUGER, JOHANN (arranged by Alfred H. Johnson): Ah, Dearest Jesus (SATB, a cappella). (J. Fischer).
HOKANSON, MARGRETHE: Gethsemane (SATB, a cappella). (J. Fischer).
MARYOTT, RALPH E.: The Waking Carol (SATB, a cappella). (Birchard).

Schirmer Study Scores Of Two American Symphonies

Both David Diamond's Fourth Symphony and Roger Sessions' Second Symphony have been made available in study-score format (about twice the size of a miniature score) by G. Schirmer. Since both works have been reviewed in detail in MUSICAL AMERICA on the occasions of their public performances, there is no need to recapitulate the critical estimates already made. These works are two of the most impressive recent American works in symphonic form, and each provides material for an assessment of the composer's mature powers.

—C. S.

Five Russian Melodies For Orchestra by Gesensway

Louis Gesensway's Five Russian Melodies for Orchestra, issued by Elkan-Vogel, is a work well within

the grasp of student players. Mr. Gesensway has set the melodies in simple style, eschewing both virtuoso flourishes and recondite harmonic coloring. This is a usable, if conventional score.

—R. S.

Chamber Music

BACH, J. C.: Concerto, for cembalo (or piano), two violins, and cello, Op. 7, No. 5. Edited and provided with cadenzas by Christian Döbereiner. (Peters).
VIVALDI, ANTONIO: Concerto Grosso, D minor, Op. 3, No. 11. Arranged for two violins and piano by Paul Klengel. (Peters).
WHITNEY, MAURICE: Adagio and Fugue, for flute, B flat clarinet, violin, viola, and cello. (Composers Press).

Concertos

MARCELLO, BENEDETTO: Concerto, C minor, for oboe and string orchestra. Edited by Ettore Bonelli. (Padua: Zanibon).
TARTINI, GIUSEPPE: Concerto, F major, for strings, two oboes and two horns. Freely edited by Ettore Bonelli. (Padua: Zanibon).

Recorder Music

ECCLES, HENRY: Sonata, for flute or alto recorder and piano. Transcribed from Viola Sonata by Reba P. Mirsky. (Hargail).
GRECHANINOFF, ALEXANDRE: Concertino, for two alto recorders (or clarinets) and piano. (Hargail).
KATZ, ERICH, editor: Fantasias a Tre, trios of the sixteenth and seventeenth centuries, by François Eustache du Caurroy. (Hargail).
MCKINNEY, MATHILDE: Seven Modes for Two Alto Recorders. (Hargail).

Trumpet and Cornet Music

HERING, SIGMUND: Concertino, for

trumpet or cornet in B flat, with piano. (Carl Fischer).
MANTIA, SIMONE: Priscilla, Valse Caprice, for trumpet or cornet in B flat, with piano. Band accompaniment on rental. (Carl Fischer).

BENNETT, DAVID: Tournament of Trumpets, for Quartet or Trio of Trumpets or Cornets, with Piano or Band Accompaniment. (Carl Fischer).

HERING, SIGMUND: 15 Characteristic Etudes for Trumpet or Cornet. (Carl Fischer).

WAL-BERG: Concerto for Trumpet and Orchestra, reduction for Trumpet and Piano. (Leeds).

Trombone Music

BENNETT, DAVID: Trombone Troubadours, for quartet of trombones with band or piano accompaniment. (Carl Fischer).

MANTIA, SIMONE: Priscilla, Valse Caprice, for trombone or baritone euphonium, with piano. Band accompaniment on rental. (Carl Fischer).

MORGAN, RUSS (arranger): Music in the Morgan Manner. Album of Trombone Solos with Piano Accompaniment. (Marks).

Flute Music

AVSHALOMOFF, JACOB: Disconsolate Muse, for flute and piano. (Associated).

BACH, C.P.E.: Sonata in A minor, for flute alone. Edited by Milton Wittgenstein. (Carl Fischer).

SHOSTAKOVICH, DIMITRI: Orchestral Excerpts (from Symphonies Nos. 1 to 9). Compiled and edited by John Wummer. (Leeds).

Piano Accordion Music

DE KOVEN, REGINALD: Oh, Promise Me. Arranged by Pietro Deiro. (G. Schirmer).

Clarinet Music

BENDER, HERMAN: Daily Scale and Chord Exercises. (Marks).

Band Music

BALLANTINE, EDWARD: Mary and the Lamb Forever, March in the Style of Sousa. (Schmidt). Some years ago Edward Ballantine, now retired from the Harvard University music faculty, issued two volumes of parodies of Mary Had a Little Lamb, in the styles of a variety of composers. To this collection he has now added a witty Sousa-like march based on the same homely theme.

—C. S.

Keats' Ode to a Nightingale Set for Baritone by Eric Fogg

A setting of John Keats' Ode to a Nightingale (for baritone solo, string quartet, and harp) by Eric Fogg has been issued by Elkin in London and is available from Galaxy Music Corporation in New York. The work lasts twenty-five minutes in performance. Mr. Fogg has set the poem with a lush and lavish harmonic palette. The vocal line is free, following the verbal rhythm and accents.

—R. S.

Other Vocal Music

BLANCHARD, ROGER: Chansons de la Louisiane. (Hegel). In the Chansons de la Louisiane, arranged by Roger Blanchard, one finds a rather strange marriage has taken place between Louisiana folk melodies and the French manner of song-writing. The texts are in an incredible patois, but are crisp, amusing, and effective, if a bit difficult to memorize. The arrangements are accomplished with considerable skill and chic, but they suffer from a stylistic discrepancy between folk melody and salon accompaniment.
POULENC, FRANCIS: Chansons et

Mélodies. (Hegel). From Poulenc comes a volume of old songs under a new title. Chansons et Mélodies are songs selected from other collections of Poulenc songs already in print. The texts are from Ronsard, Garcia Lorca, Eluard, and anonymous seventeenth-century sources.

SAUGUET, HENRI: Les Pénitents en Maillots Roses. (Hegel). For singers who have exhausted the supply of French songs by Fauré, Debussy, Ravel, Poulenc, and Tailleferre—the composers who established that genre as the most elegant of its kind—the works of Sauguet offer a fresh field. His new group of songs, Les Pénitents en Maillots Roses (The Penitents in Pink Tights), to texts by Max Jacob, lean heavily on attitudes and styles already explored; but they possess a great deal of charm in spite of the composer's rather irritating habit of implanting nineteenth-century clichés, here and there, in a twentieth-century idiom. Like most French composers, Sauguet sets words well, and the result is a thoroughly vocal and thoroughly musical voice line.

—P. G.-H.

Songs Listed

CADZOW, DOROTHY: A Blackbird Suddenly (medium, F sharp to F sharp). (Associated).

GRANT, PARKS: Looking Across (medium, D to G). (Associated).

WOLFE, JACQUES: Tomorrow Sings (high in C, medium in A). (Carl Fischer).

Sacred Songs

BONE, GENE, and FENTON, HOWARD: The First Psalm (medium and low). (Carl Fischer).

HOWE, MARY: The Christmas Story (medium, E to D). (Carl Fischer).

NILES, JOHN JACOB: Our Lovely Lady Singing (medium, E flat to F), a Christmas song. The Silent Stars (medium, E to E). (Carl Fischer).

WOLFE, JACQUES: The Mother Sings (medium, B flat to E flat). (Carl Fischer).

Mercury Acquires Music Press Catalogue

Mercury Music Corporation has acquired the catalogue of Music Press, Inc., whose more than 250 publications include the Desoff Choir Series, E. Power Biggs' organ editions, and two operas by Virgil Thomson. Music Press was discontinued after nine years of existence with the return of its founder, Richard Dana, to book publishing. Mercury has also been appointed sole agent in North America for the French publishing house of Heugel & Cie. The latter's catalogue includes Massenet's Thais, Charpentier's Louise, and Poulenc's Les Mamelles de Tirésias.

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RECORDS

Excellent Recordings Of Bartók and Stravinsky

From the recording studio of Peter Bartók, son of the late composer, Béla Bartók, come excellent recordings of Five Pieces from Bartók's Mikrokosmos, arranged for string quartet by Tibor Serly; Bartók's String Quartet No. 3; and Three Pieces for String Quartet (1914) by Igor Stravinsky, played by the New Music Quartet—Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; Claus Adam, cello. The recordings are admirable, both in the sincerity and insight of the performances and in the care of the engineering. Mr. Serly's arrangements of the pieces called Jack in the Box, Harmonics, Wrestling, Melody, and From the Diary of a Fly, from Bartók's Mikrokosmos, are beautifully done, and the quartet plays them in scintillating fashion. The performance of the Third String Quartet is well-integrated and suffused with rhapsodic passion in the dance-like sections. Technically, it is not quite on a par with the other performances, particularly in precision of rhythms and attacks. But it makes the music sound and move logically, and it reveals a whole-hearted devotion to the composer's spirit. The Stravinsky pieces, which the composer later arranged as Etudes for Orchestra, are fascinating experiments in sonority. They are superbly played.

—R. S.

Two Complete Operas

BELLINI: Norma. Gina Cigna and Adriana Perris, sopranos; Ebe Stignani, mezzo-soprano; Giovanni Brevario and Emilio Renzi, tenors; Tancredi Pasero, bass; E.I.A.R. Symphony Orchestra and Chorus, Vittorio Gui, conductor. (Cetra-Soria). This Italian-recorded version of Norma, complete except for a few short and insignificant cuts, is a worthy companion to Cetra-Soria's distinguished album of Puccini's Turandot. The two leading feminine roles are superbly set forth. Miss Cigna, whose voice occasionally runs a little wild, is not in her very best form in the Casta diva; but as the opera progresses, her singing becomes constantly more accomplished, and she interprets the music with an arresting dramatic power that relieves Bellini's score completely of the thoughtless charge, sometimes made by those who do not understand its theatrical potentialities, that Norma's music is no more than a string of vocalized Chopin nocturnes. Miss Stignani, in the most

famous of all her parts, is astounding as Adalgisa, tossing off the difficult coloratura with the utmost ease, and hurling her great voice into the dramatic climaxes with diastrophic impact. Tancredi Pasero deals loftily with Orovoso's music. Only Giovanni Brevario, among the main singers, is dull, crude, and tasteless, in the tenor role of Pollione. Vittorio Gui conducts with sympathy and competence, and the chorus and orchestra function well.

—C. S.

DONIZETTI: Lucia di Lammermoor. Lina Pagliughi and Maria Vinciguerra, sopranos; Giovanni Malipiero and Muzio Giovagnoli, tenors; Giuseppe Manacchini, baritone; Luciano Neroni, bass; E.I.A.R. Symphony Orchestra and Chorus, Ugo Tansini, conductor. (Cetra-Soria). Though the expert vocalism of Lina Pagliughi, in the title role, and Luciano Neroni, as Raymond, make this full-length recording of Lucia di Lammermoor an item of artistic worth, the opera as a whole receives less distinguished treatment than Puccini's Turandot and Bellini's Norma, which are issued concurrently by Cetra-Soria. In our own Metropolitan performances, we frequently hear the tenor and baritone parts presented with better line and accent and more informed musicianship than the work of Giovanni Malipiero and Giuseppe Manacchini offers. Nevertheless, the scintillant, biting coloratura of Miss Pagliughi compensates for much of the mediocrity elsewhere; and the musical mise-en-scène of the performance is kept firmly in hand by the competent conductor, Ugo Tansini.

—H. S.

Vocal Albums

LICIA ALBANESE IN SONG: Licia Albanese, soprano; Victor Trucco, pianist. (CACCINI: Amarilli; SCARLATTI: Se Florindo e fedele; LISZT: Oh! quand je dors; SZULC: Clair de lune; TCHAIKOVSKY: Lullaby; CAMPBELL-TIPTON: A Spirit Flower. (RCA Victor). Miss Albanese sings all six of these songs in much the same manner—with an incisive, brittle quality of tone and a forceful approach to climaxes, but with too little legato and tonal coloration, and absolutely no dynamics softer than mezzo-forte.

—C. S.

ROBIN HOOD: Narrated by Basil Rathbone, with a supporting cast. Dramatic version by Ralph Rose. Chorus under Tudor Williams. Brass choir under James Stagliano. (Columbia). Children will probably miss the carefully implanted and rather unctuous moral message of this version, but they will love the torture scenes and the rollicking atmosphere, rendered vivid by the use of sound effects.

—R. S.

Piano and Violin Concertos

MOZART: Piano Concerto No. 21, C major, K. 467. Robert Casadesus, pianist, and New York Philharmonic-Symphony, conducted by Charles Munch. (Columbia). Mr. Casadesus plays impeccably, and with impetuous force, especially in the cadenzas. Mr. Munch's tempo in the last movement is a little rushed, but his conception of the score as a whole is admirably lucid and noble in style. The piano's sound is tinny in reproduction, which seems to be the fault of the recording technique.

—R. S.

BARTÓK: Piano Concerto No. 3. Gyorgy Sandor, pianist, and Philadelphia Orchestra, Eugene Ormandy, conductor. MIASKOVSKY: Symphony No. 21, C sharp minor, Op. 51. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia). Bartók left a rich legacy to the world in this piano concerto, at which he worked feverishly before death overtook him. It is

structurally one of the most interesting of all piano concertos, besides being a splendid virtuoso piece. Mr. Sandor plays it devotedly and the orchestra gives a sumptuous performance. Miaskovsky's twenty-first symphony inspires no desire to hear any others of the two dozen he has written. It is well-wrought, respectable music in the Romantic tradition, with touches of stock Russian gloom in the harmony and instrumentation. Mr. Ormandy conducts it efficiently.

—R. S.

GERSHWIN: Second Rhapsody, for piano and orchestra; Variations on I Got Rhythm; Three Preludes. Oscar Levant, pianist; orchestra conducted by Morton Gould. (Columbia). Mr. Levant is the man to play Gershwin in the authentic manner, for he obtained his schooling at the source.

—C. S.

PROKOFIEFF: Piano Concerto No. 3, C major. William Kapell, pianist; Dallas Symphony, Antal Dorati, conductor. (RCA Victor). Mr. Kapell's conquest of the manifold difficulties, pianistic and musical, of this admirable concerto is impressive—more impressive, in fact, than the composer's own dealings with recording of it. Mr. Dorati and the Dallas Symphony hold up their end superbly.

—C. S.

GRIEG: Piano Concerto, A minor. Artur Rubinstein, pianist; RCA Victor Symphony, Antal Dorati conducting. (RCA Victor). The Grieg Concerto requires courage on the part of a pianist nowadays—both the courage to believe that its Nordic morbidez contains emotional values worth perpetuating, and the courage to play it with the breadth and honesty that alone can commend it to the attention of a musical audience that has, in some measure, grown beyond its limitations. Mr. Rubinstein possesses this twofold courage, and, with the sympathetic assistance of Mr. Dorati, gives a performance that grants the music every cubit of its stature.

—C. S.

GLAZOUNOFF: Violin Concerto, A minor. Nathan Milstein, violinist; RCA Victor Symphony, William Steinberg conducting. (RCA Victor). Mr. Milstein makes the most of this lush concerto, so beloved by two generations of Russian violinists. He cannot make the music any better than it is, but he makes it

sing, and his long cadenza is scintillating.

—C. S.

TCHAIKOVSKY: Violin Concerto, D major. Isaac Stern, violinist; Philadelphia Orchestra, Alexander Hilsberg conducting. (Columbia). This recording approaches perfection. Mr. Stern's playing is technically flawless, aristocratic in taste, and emotionally vivid; the orchestra provides an accompaniment that matches the eloquence and skill of the soloist; and the recording is first-grade.

—C. S.

Orchestral Works

MOZART: Symphony No. 41, C major, K. 551 (Jupiter). BACH: Air from Suite No. 3, D major. NBC Symphony, Arturo Toscanini, conductor. (RCA Victor). Mr. Toscanini's Jupiter is one of the standard interpretations. Some may prefer Sir Thomas Beecham's, but at the same time, they will want to have this recording, for it is so good that it is indispensable. Everything falls into place in this conception so naturally that it is hard to believe that an imperious guiding spirit is creating the effect. The music almost seems to play itself.

—R. S.

STRAUSS: Ein Heldenleben, Op. 40. Royal Philharmonic Orchestra, Sir Thomas Beecham, conductor. (RCA Victor). This is a bold, sweeping performance, not as precise as Willem Mengelberg's famous interpretation, but equally communicative. Sir Thomas takes the score seriously and makes even the bombastic pages sound very exciting. The recording is excellent.

—R. S.

BRAHMS: Variations on a Theme by Haydn. LISZT: Les Préludes. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia). The Philadelphia Orchestra at its magnificent best, in round, ample recordings. Both works are excellently interpreted, except that the sixth of the Brahms variations is done much too fast and the seventh much too slow.

—C. S.

DEBUSSY: The Children's Corner (transcribed by André Caplet). Symphony orchestra conducted by Leopold Stokowski. (RCA Victor). Using Ravel's Mother Goose Suite as an obvious model, Caplet's orchestral transcription captures some of the charm of Debussy's familiar set of piano pieces. Part of the time, however, the scoring is over-rich; and Mr. Stokowski's tempera-

(Continued on page 92)

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RECORDS

(Continued from page 91)

ment leads him to make too much of these passages, and in general to treat the music without much wit and humor.

—C. S.

STRAVINSKY: Orpheus. RCA Victor Symphony, Igor Stravinsky conducting. (RCA Victor). The poetic unassertive, beautifully proportioned score composed by Stravinsky in 1946 for the Ballet Society's production, of which George Balanchine was choreographer, is most satisfyingly recorded under the composer's baton. The texture of the orchestra is ideally clear and luminous, and the performance as a whole is definitive.

—C. S.

STRAUSS: Till Eulenspiegel's Merry Pranks. Cleveland Orchestra, George Szell, conductor. (Columbia). The memorable performance of Till Eulenspiegel given by Mr. Szell and his orchestra last season is perpetuated, with the advantage of first-rate mechanical technique, in a recording that is clean, lively, and definitive in all musical regards.

—C. S.

MAHLER: Symphony No. 1, D major. Minneapolis Symphony, conducted by Dimitri Mitropoulos. (Columbia). Mr. Mitropoulos dramatizes this highly theatrical music to the nth degree. The faint pianissimos, long crescendos and explosive climaxes of the first and last movements are successfully captured, although not without touches of roughness. What one misses is the tenderness of the slow, ländler-like sections, which degenerates into sentimentality in this interpretation.

As a demonstration of orchestral virtuosity this is an impressive performance.

—R. S.

HAYDN: Symphony No. 93, D major. NBC Symphony, Guido Cantelli conducting. (RCA Victor). Arturo Toscanini's 27-year-old Italian protégé makes his American record debut with the Haydn symphony he conducted in his first American appearance with the NBC Symphony last January. His interpretation is well paced, cohesive, cleanly articulated, and in every way both musical and brilliant.

—C. S.

MEINELSSOHN: Symphony No. 4, A major (Italian). Boston Symphony, Serge Koussevitzky, conducting. (RCA Victor). The Italian Symphony has always been one of Mr. Koussevitzky's supreme achievements. In the 45-rpm recording, to which this reviewer listened, the verve, clarity and perfection of balance of the orchestra's playing are admirably recaptured.

—C. S.

RAVEL: Ma Mère l'Oye, (Mother Goose Suite). André Kostelanetz and orchestra. (Columbia). Mr. Kostelanetz gives a modest and straightforward account of Ravel's elfin music.

—R. S.

TCHAIKOVSKY: Symphony No. 5, E minor. Berlin Philharmonic, Wilhelm Mengelberg, conducting. (Capitol). Still another release of Tchaikovsky's well-thumbed Fifth Symphony is not in itself an exciting piece of news. The present version, however, is of special interest to both conductors and laymen, for it shows, despite blemishes of its prewar German Telefunken recording technique, the approach of Mengelberg, one of history's great-

est conductors. The interpretation demonstrates that theatrical effectiveness and musical logic need not be regarded as alternative qualities, to be obtained one at the expense of the other; Mengelberg's reading consistently has both.

—C. S.

GLIÈRE: Symphony No. 3, B minor (Ilya Mourometz). Symphony Orchestra of the Academy of Santa Cecilia, Rome; Jacques Rachmilovich conducting. (Capitol). Glière's super-movie-music score is played with sweep and color, although the climactic pages of the finale come out with less thunderous resonance than in the concert hall.

—C. S.

Sonatas and Chamber Music

A RECITAL OF NEW MUSIC: Tcherenin: Fifth and Seventh Preludes, from Twelve Preludes. George Perle: Lyric Piece. Ben Weber: Nos. 3 and 5 of Five Pieces. Henry Cowell: Four Declamations With Return. Miriam Gideon: Fantasy on a Japanese Motive. Anton von Webern: Drei Kleine Stücke, Op. 11. Seymour Barab, cellist; William Masselos, pianist. (Paradox). A new small enterprise, Paradox Records, makes its bow with a ten-inch long-playing record devoted in considerable part to examples of twelve-tone music, from the late Anton von Webern to such young contemporaries as Ben Weber and George Perle. Miriam Gideon, who can be a dodecaphonist on occasion, here turns to a Japanese scale-structure instead of a twelve-tone one. Tcherenin—except for Henry Cowell, the only non-Schönbergian represented—experiments with materials equally abstruse, a synthetic nine-tone scale of his own devising. The record is both valuable and stimulating to devotees of *avant-garde* music, and is wonderfully played by the two lively, intelligent young instrumentalists.

—C. S.

WALTON: Quartet, A minor. Hollywood String Quartet (Felix Slatkin and Paul Shure, violinists; Paul Robyn, violist; Eleanor Aller, cellist). (Capitol). Amplifying its list of releases by adding domestic pressings to its admirable reissues of Telefunken recordings, Capitol has assigned Walton's quartet to the capable players of the Hollywood String Quartet. The work itself, while serious in intention, is not particularly favored with strong ideas, and presents its gifted composer less favorably than some of the orchestral works.

—C. S.

VILLA-LOBOS: Quartet No. 6, E major. Hollywood String Quartet. (Capitol). The Brazilian composer's Sixth Quartet is so scant in substance, so thin in writing, and so dependent upon coloristic devices whose interest is quickly exhausted that the listener is not tempted to come back to it after a first hearing. The negligible piece is admirably performed, however, by the West-Coast players.

—C. S.

MOZART: Quartet, D Minor, K. 421. Hungarian String Quartet. (RCA Victor). This sober quartet, the second in the group of six dedicated by Mozart to Haydn in 1783, is played with consummate understanding and musical skill by the Hungarian Quartet, whose recent Times Hall recital led Herbert Peyser to place the ensemble on the level of the Loewenguth and London String Quartets.

—C. S.

HAYDN: String Quartet, Op. 64, No. 5, D major (Lark). String Quartet, Op. 76, No. 4, B flat major (Sunrise). Budapest Quartet. (Columbia). The suavity, finish and lightning tempos of these performances are achieved without sacrificing the

sturdy qualities of Haydn's music. The recording is flawless.

—R. S.

SCHUMANN: Fantasia, C major, Op. 17. Rudolf Firkusny, pianist. (Columbia). Recordings by Mr. Firkusny are not numerous, but they should be, if this one indicates what may be expected of him in future releases. Musically, his conception of the Fantasia is masterly, combining imaginative outreach with a most satisfying sense of structural solidarity. His technique is bold and manly, yet the melodic passages are treated with warmth and sentiment. This issue indicates that Columbia's troubles with reproducing the tone of the piano, which sometimes used to sound tinny and two-dimensional in its recordings are in large measure a thing of the past.

—C. S.

MEINELSSOHN: Organ Sonata No. 6, D minor. E. Power Biggs, organist. (Columbia). This lofty sonata, based principally upon Lutheran chorale tunes, is not well known except to organists and devotees of organ music. Mr. Biggs renders a service in making it known to a wider audience, and in playing it with such dynamism and such tasteful registration.

—C. S.

BEETHOVEN: Piano Sonata No. 21, C major, Op. 53 (Waldstein). Claudio Arrau, pianist. (Columbia). Mr. Arrau plays the Waldstein with the mastery technical control and range of sonority one would anticipate. Nonetheless, his interpretation of it is dry and tense, as if he were too devoted to the shrine of Beethoven, and not sufficiently carried along by the buoyant spirit of the music. Columbia still has not solved the problem of recording piano tone faithfully.

—R. S.

CHOPIN: Cello Sonata, G minor, Op. 65. Edmund Kurtz, cellist; Artur Balsam, pianist. (RCA Victor). A smooth and musically collaborative of two artists who sense and communicate both the lyric accents and the animation of this mature and lovely work. Both tonal balance and the interplay of interest between the two instruments are admirably maintained. The recording is unusually fine in sound.

—C. S.

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BOOKS

Ernest Newman Writes A Great Wagner Study

The Wagner Operas. By Ernest Newman. 724 pages. Alfred A. Knopf, New York, 1949.

Here, under an absurdly modest title, is the interpretation of Richard Wagner's art work for which—in the English language, at least—the decades have been waiting. Let anyone who imagined after reading Ernest Newman's monumental biography that the great British critic had spoken the last word on the Wagnerian subject think again. For what Mr. Newman now gives us is a magnificent companion-piece to the four-volume biography, although in many ways independent of it. In *The Wagner Operas* we are confronted with the amplest, most deep-reaching and exhaustive study of Wagner's creative achievement (of which his life was a physical projection, rather than the reverse) to be found in almost any tongue.

Sooner or later, however, this book was bound to be written and Ernest Newman was almost predestined to write it. Students of Wagner should thank Providence from the depths of their souls that he was spared to complete it. One reflects with astonishment that it actually developed out of a commercial project. In a graceful foreword, Mr. Newman tells of the "fortnightly series of analyses, in popular style, of some of the best known operas, together with brief biographies of the composers. Although this matter did not, in any sense constitute a 'book' it was issued as such, in three volumes, under the general title of *Stories of the Great Operas*." There followed in time revisions and elaborations, whereby *Stories of Great Operas* became *More Stories of Great Operas*. One of these volumes was devoted to Wagner.

The stupendous work now under consideration is, however, in no sense a mere rewrite of the Wagner volume in the *Stories of the Great Operas*. "It is an entirely new work from cover to cover," explains the author. "A further volume, similarly rewritten, dealing with the standard works of Mozart, Verdi, Puccini, Gounod, Rossini, etc., not included—in *Opera Nights* [the English title of *Stories of the Great Operas*] will follow, I hope, before long." It is, indeed, a grand prospect Mr. Newman holds out to music lovers.

HE thought at first there was no need for still another book on Wagner's works. And yet "such a work would have to be written by someone or other, for our knowledge of Wagner has been so vastly increased during the last few years that a close student of him has a score of lights on him that were denied to our fathers. The recent publication in Germany of his full-length prose sketches for some of his works had taught us a great deal we had never suspected before, about him and them; for example, we are now able for the first time to trace every smallest step of his that led, over so many years, to the building up of the present Ring. We see how drastically his original scheme was changed in the course of time, not always, perhaps, for the better."

Mr. Newman, in short, has utilized in the construction of this book a vast quantity of material that, since the death of Cosima Wagner, has emerged

from the Wahnfried archives and elsewhere, under the editorial sponsorship of Otto Strobel, who, until the downfall of the Third Reich, was custodian of Wahnfried's treasures. Naturally, one assumes that numberless unsuspected documents still impend. In any case, it is to Mr. Strobel that we owe that astounding compilation to which Mr. Newman alludes—the volume that was published as long ago as 1930 by the Munich publishing house of F. Bruckmann under the title *Skizzen und Entwürfe zur Ring-Dichtung*. It is not a little shocking that such a source work as these *Sketches and Plans* have never been made available to English-speaking readers. This volume (which was discussed at some length in *MUSICAL AMERICA* in 1931) has been utilized for all its worth in Mr. Newman's present book. And he has had at his disposal another priceless source of material—those innumerable accounts that Mr. Strobel issued in the Bayreuth Festival Guides, one of which published in 1936 the first Prose Sketch of Lohengrin, in which Wagner calls Elsa "Elsam," and which contains, among much else, the episode of the singing swan at the close of the work. Clearly, Mr. Newman was right when he maintained that sooner or later such accumulating materials were bound to find place in subsequent books on the composer.

Mr. Newman has little patience with the notion that "a work of art should be its own sufficient explanation . . . since the whole mind of a great artist has gone into the making of one of his major works, the more we know about the nature and the operations of that mind the more profound will be our understanding of the work; and since the inner world from which it came was built up by the slow unconscious coalescence within the man of influences and impulses from many quarters, it is of the first importance that we, for our part, shall relive, to the best of our ability, his own inner life during the years when the work was shaping itself within him."

REPEATEDLY Mr. Newman is forced back to the conclusion that the way to understand the works of Wagner's maturity is to traverse on our own account "the extensive and often difficult country over which he himself had to travel before he reached the distant goal. Often a point which is obscure and even inconsistent in the opera poem is elucidated for us by his sketches. Sometimes the psychological motivation of an episode becomes clear to us only in the light of our knowledge of the medieval legend that was its starting point." And the author never misses a chance to point out the psychological truth of Wagner's claim throughout his life that obscurities and illogical details would clarify their meanings through the workings of a musical passage.

There is, in point of fact, no chapter in this astounding book that can be termed superior to another. Just as it is difficult to pick and choose between the different music dramas, so is the reader at a loss to place a valuation on the treatments of Lohengrin, Tristan und Isolde, the four Ring dramas, *Die Meistersinger*, and *Parsifal*. Each discussion is a masterpiece from whatever standpoint one considers it. In many ways Mr. Newman's exhaustive study of the legends and their ramifications to which the poet-composer went for his materials is of such penetration and scope that real illumination can come from only such an analysis.

One may be a Wagnerian to the backbone and have studied the scores and texts and histories of the great

works for years on end. Yet these pages of Mr. Newman have set them in something like a perspective they never had before. Tristan und Isolde and *Parsifal* acquire, one might say, an aura such as never surrounded them before. Even after fifty to a hundred hearings of the second act of Tristan und Isolde it is something like a new experience to study the great day and night dialogue as Mr. Newman treats it. "Not one spectator in a hundred," he says, "grasps the inner meaning of the lovers' long poetic fantasia upon Night and Day, or, if he happens to have read the text, perceives even the meaning of many of Wagner's lines, for his imagery becomes more and more recondite, his words fewer, and his syntax more and more condensed and elliptical as he indulges himself in the luxury of exploring this mystical world that lies deep below and high above the material one. Yet without a complete understanding of all that the characters are saying it is a pure impossibility to know what the whole opera Tristan und Isolde is really about."

"Only an integral reproduction of the text of the remaining hundred pages of the second act could reveal all the subtleties of Wagner's handling of this poetic thesis. That being impossible . . . the next best thing is for the student of the opera to read a translation of the outline of the scene given by Wagner himself in his Prose Sketch. . . . Here, then, is a translation of the relevant of text and stage direction from Wagner's Prose Sketch." And Mr. Newman conscientiously provides it.

THERE is one matter, almost over and above all others, for which Ernest Newman deserves the everlasting gratitude of all Wagnerians. This is for the manner in which he makes clear that, regardless of how it may appear, music, rather than poetry and drama, is the agency that conditions every detail of Wagner's procedure. And what reader can fail to be stirred by the singular circumstance that two sketches in one of Wagner's sketch books show that the words "Sink hernieder, Nacht der Liebe" were tentatively set to a curious variant of what was to become the theme of Felicity; and the phrase "Hell dann leuchten Sterne der Wonne" allied to an even more awkward shape of what became, perhaps, the loveliest theme in the act. And there are other

melodic phrases which one almost imagines could never have been different from the shape in which we know them, struggling, as it were, to assume their predestined form.

In connection with *Parsifal*, on the other hand, Mr. Newman delves no less deeply than he did in Tristan und Isolde. There is one passage, however, that none among the best informed Wagnerians will want to miss. And that is the so-called Romeo and Juliet phrase. This consists of two measures, almost identical with the funeral music of Titirel, in the transformation scene in the last act of *Parsifal*. In 1871, Wagner seems to have projected a *Trauersymphonie*, of which he had spoken as a "tragic pendant" to the *Siegfried Idyll*. In 1943 Mr. Strobel published a facsimile of a sketch found in Wagner's Brown Book, thirteen bars in A flat minor and headed "Romeo und Julia." The curiosity of this scrap of music is that, whatever Wagner meant it for originally, it appears to have grown out of the same dark mood in which he found himself at epochs of his life thirteen years apart.

Mr. Newman warns any *Parsifal* spectator "against the too common error of identifying *Parsifal* vaguely with Christ. Any suggestion of that sort angered Wagner. 'The idea of making Christ a tenor,' he said. 'Phew!'"

No reader of Mr. Newman's great work should fail to follow in all their elaborate details the author's profound examinations of the various French, German, and Arthurian sources out of which Wagner fashioned his last poem. And he will be more than repaid for considering the details of his one-time scheme of introducing *Parsifal* on his quest of the Grail to the sickbed of the wounded Tristan at Kaeol.

One element that almost above all others makes this book infinitely treasureable is the sense of enthusiasm and affection it diffuses. Ernest Newman, aside from his supreme literary artistry and vast scholarship, has forfeited no jot of his love and understanding of Wagner. To read his glowing pages is to recapture one's first fine frenzy of Wagnerian adoration; and to assimilate its content is to acquire a knowledge of Wagner without equal.

—HERBERT F. PEYSER

(Other book reviews on next page)

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BOOKS

The Vienna Staatsoper: Two Historical Volumes

DIE WIENER OPER. By Franz Farga. Vienna: Franz Goeth and Company, Publishers. Illustrated. 324 pages.

DAS WIENER OPERNHAUS. By Wilhelm Beetz. Zurich: Central European Times Verlags—A. G., Illustrated. 262 pages.

The majestic Vienna Staatsoper—bombed out, and its cultural tradition interrupted since March, 1938 (a fact that has been willingly overlooked by both authors)—becomes the subject of two books that lack depth, splendor, and completeness. A more difficult task could hardly be found than to compress the artistic and musical history of the Staatsoper into a single volume; but even so, these treatments are scarcely adequate. Mr. Farga's book, written in style that is simple, and sometimes ridiculously banal, is filled with countless unimportant stories and anecdotes which have little bearing on the important cultural picture. The entire highly effective Mahler era is handled with irony, and Gregor and Weingartner are treated with similar cynicism. Maria Jeritz is described as the "blond beast's incarnation," Lotte Lehmann is mentioned with a few words; a routine conductor, Hugo Reichenberger, is called a *maestro*, while the names of certain very famous conductors are not mentioned at all; the famous coloratura soprano, Selma Kurz, is listed with some unimportant singers of the late 1930s—a time when she had been dead for a number of years. And how can one tell a story of the Vienna Opera without the names of Richard Tauber, Lotte Schoene, Hermann Wiedemann, and Bella Paalen? The author is at his most unpalatable when he plays the critic, calling Strauss' *Der Rosenkavalier* "a French paste served in a peppered Viennese sauce."

Mr. Beetz offers a short essay about the architectural history of Opera Houses, and fills more than two hundred pages with names, statistics and pictures. The annals, however, are incomplete, and cannot be compared with the Metropolitan Opera Annals, which lists the casts of all performances. Mr. Beetz gives us only the "memorable data" of the 75-year history—all world premieres, novelties, ballets, special performances, gala events, opera balls, guest performances of the Vienna Opera abroad,

and performances by foreign opera companies in Vienna. He lists the names of administrative personnel, soloists, conductors, members of the chorus and corps de ballet, and even those of theatre doctors, technicians, and prompters. Although these listings are not wholly accurate or complete, they at least give a better picture of past and present times than any other extant work can offer. It is regrettable that the author did not focus any attention on the sudden changes that took place during the hectic days of the Anschluss. Here we have to be satisfied with the often-mentioned "until March 1938" a date which indicates rather too laconically the end of duty for many outstanding artists. On the other hand, the command performances during the Nazi regime in Austria are listed with exact details.

The whole magnificent panorama of music and culture the Vienna Opera House has presented does not come to life in either of these histories. The curtain, it seems, has fallen finally after a long and memorable epoch, which so far has not been adequately revived in print.

—ROBERT BREUER

Literary Remains of Strauss Published by German House

BETRACHTUNGEN UND ERINNERUNGEN (Observations and Memoirs). By Richard Strauss. Edited by Willi Schuh. Zurich: Atlantis-Verlag, 1949.

Richard Strauss, who often refused to write an autobiography, was not well known as a writer, though he proved himself a witty librettist for his own opera, *Intermezzo*. The exchange of letters between Strauss and von Hofmannsthal gives us insight into the harmonious collaboration between the musician and the poet; but little else from Strauss' pen has appeared. Strauss' occasional contributions to Central European newspapers and magazines, together with some hitherto unpublished essays, have now been collected by Willi Schuh, and should be a welcome literary gift for Strauss admirers all over the globe. The memoirs consist chiefly of impressions of Johannes Brahms and Hans von Bülow and musings about his own early works and their first performances. Full of Bavarian humor, Strauss tells us that his father, after first hearing *Salome*, confessed that "he had his pants full of cockchafers."

Singers may learn a good deal from this volume about conception of various roles in his operas. Many clichés

might well be eliminated in favor of the composer's intentions. Strauss' directions about playing *Salome* or *Ochs* provide a helpful guide for singers, students, and stage directors. To cite only one example, it was not Strauss' wish to have the Marschallin in *Der Rosenkavalier* portrayed as an old lady saying adieu to her last lover; she is a middle-aged woman, for whom the intermezzo with Quinquin was neither the first nor the last excursion into an amorous relationship.

—ROBERT BREUER

Winthrop Sargeant: His Memories and Opinions

GENIUSES, GODDESSES AND PEOPLE. By Winthrop Sargeant. New York, E. P. Dutton, 1949.

Since only one female (Rita Hayworth) is discussed at length in this rambling, attractively written volume, it is only sporting to assume that the title was chosen in jest rather than in an attempt to deceive prospective buyers. Winthrop Sargeant, a former member of the reviewing staff of this magazine, whose comments on the current musical scene may be read in the *New Yorker*, has divided his material into two sections. The first deals anecdotally with his experiences, musical and otherwise, as violinist in the San Francisco Symphony, under Alfred Hertz; in the New York Symphony, under Walter Damrosch; and in the newly-merged New York Philharmonic-Symphony, under Wilhelm Mengelberg, Arturo Toscanini, and various other conductors. Then there is a shorter connective section on the vicissitudes of a music critic's life, with specific references to his own career in that capacity on the *New York American*. Mention of his *MUSICAL AMERICA* tenure is inconspicuously absent. The last and major portion is devoted to profiles, written for *Life* magazine during a still later incarnation, and has to do with such diverse musical personalities as Ezio Pinza, Sir Thomas Beecham, Artur Schnabel, and Robert Kiesow, cymbal player in the orchestra at the Metropolitan, as well as with an equal number of personalities from other artistic and quasi-artistic fields.

There is entertaining copy in all these subjects. Mr. Sargeant plays them for all they are worth, usually for more, and he is not stuffy about dispensing with facts when they threaten to get in the way of a colorful journalistic point.

—J. H., JR.

Lyrics and a Preface By Oscar Hammerstein II

HAMMERSTEIN, OSCAR II: Lyrics by Oscar Hammerstein. 215 pages. New York: Simon and Schuster. Except for the rhymes of W. S. Gilbert, this is the only volume of popular-song lyrics ever published. Certainly the perpetuation of these expert and charming verses is warranted, though inevitably the level of such workaday words is extremely variable. The book contains 71 lyrics, from *South Pacific*, *Oklahoma!*, *Carousel*, *Show Boat*, *Allegro*, *Carmen Jones*, the motion picture *State Fair*, *Music in the Air*, and a variety of other pieces written by Mr. Hammerstein in collaboration with Jerome Kern and Sigmund Romberg. A brightly written preface by Mr. Hammerstein reveals many details of the manner in which he works, and offers sound lessons from experience, which may be useful to opera librettists and translators as well as to the authors of songs for the popular stage.

—C. S.

Critical Articles By B. F. Haggin

HAGGIN, B. F.: *Music in the Nation*. 376 pages. New York: William Sloane Associates, 1949. The world of music, for Mr. Haggin, is a small province ruled by Arturo Toscanini, Bernard Shaw, Web-

ster Aitken, Mozart, Berlioz, and a few other select aristocrats. Within its boundaries most living composers and all but a few executants, living or dead, are interlopers. Eulogies of Toscanini, citations of Shaw as the model music critic, and extensive musings about a few pet composers (all dead) compete for space with harsh dismissals of contemporary composers and their works, and diatribes against Olin Downes, Deems Taylor, and other writers and radio commentators with whose positions he does not agree. Though it is fluently written, the book is ill-tempered, narrow to the point of bigotry, and steadfast in its refusal to believe in any aspects of music except those few the author chooses to see. It is a trying example of the isolation, the loss of contact with living music, that can take place when a music critic shuts himself off from the renewing influence of attendance at concerts and conversations with performers and creators, and merely listens to his radio and reads books. If Mr. Haggin wants to be bookish and exclusive about music, that is his affair; but he should not have given his ruminations a title (*Music in the Nation*) that suggests a concern he does not show with the wide musical life of the country.

—C. S.

Other Books

AN EYE FOR MUSIC. By Martha Burnham Humphrey. Boston, H. M. Teich, 1949. Mrs. Humphrey's drawings of various conductors rehearsing the Boston Symphony show a flair for reproducing characteristic attitudes, although most of them do not furnish more than an elementary facial likeness. The accompanying text contains occasional informative details.

—J. H., JR.

FAMOUS MUSICIANS OF JEWISH ORIGIN. By Gdal Saleski. 716 pages. New York, Bloch, 1949.

Mr. Saleski, a cellist, has filled his book with over 350 biographical sketches. A section on Israeli musicians provides some data relatively difficult to obtain in this country.

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National Symphony Programs Conducted By Howard Mitchell

Washington

RECENT concerts by the National Symphony, conducted by Howard Mitchell, in Constitution Hall, have presented several soloists. On Nov. 16, Leonard Shure was heard with the orchestra in Brahms' First Piano Concerto. The program also presented the Overture to Weber's Euryanthe, the local premiere of Paul Creston's Second Symphony, and Ravel's Valses Nobles et Sentimentales. On Nov. 23, the orchestra's concertmaster, Jan Tomasow, was soloist in Bach's Concerto in A minor and Chausson's Poeme. Beethoven's Coriolanus Overture opened the program, which also included Dukas' L'Apprenti Sorcier, Ravel's Second Daphnis and Chloe Suite, and the first performance in Washington of Norman Dello Joio's Variations, Chaconne and Finale.

Margaret Truman's long-anticipated appearance with the National Symphony came on Nov. 27. The arias in her program, in which her voice had a naturally sweet quality in its middle register, included Dove sono, from Mozart's The Marriage of Figaro. In addition, Mr. Mitchell conducted the orchestra in the Prelude to Wagner's Die Meistersinger; Mozart's Symphony in C, K.338; Tchaikovsky's Francesca da Rimini; and the first Washington performance of Robert Ward's Adagio and Allegro.

Leonard Warren appeared in the concert on Nov. 30, singing the Credo from Verdi's Otello, the Prologue to Leoncavallo's Pagliacci, and songs by Cimara and Santoliquido. The Overture to Berlioz's Le Corsaire, Haydn's Symphony No. 104, and a suite from Strauss' Der Rosenkavalier were also played. The Dec. 7 program brought the first Washington performance of the revised version of Benjamin Britten's First Piano Concerto, a fiery yet clean-cut work, handsomely played by Jacques Abram. The Overture to Wagner's Rienzi, Stravinsky's Scenes de Ballet, and Robert Schumann's Second Symphony completed the evening's program. George Szell, guest conductor of the orchestra on Dec. 14, presented the Overture to Weber's Oberon, Smetana's The Moldau, Strauss' Till Eulenspiegel, and Brahms' First Symphony.

ON Dec. 18, after Howard Mitchell conducted the orchestra in Schubert's Ninth Symphony, Paul Callaway conducted the Washington Cathedral Choir in the local premiere of Stravinsky's Mass, for mixed chorus and double wind quintet, a seemingly dry and static work, which might prove more persuasive in the setting for which it was intended. The Stravinsky work was followed by Bach's cantata O Ewiges Feuer.

Rose Bampton was soloist with the orchestra on Dec. 21. She sang Bach's Bist du bei mir; Abscheulicher, wo eilst du hin? from Beethoven's Fidelio; and excerpts from Alban Berg's Wozzeck, all of which she

delivered with dramatic intensity. Samuel Barber's Adagio for Strings, excerpts from Mendelssohn's A Midsummer Night's Dream, and a splendid performance of the Moussorgsky-Ravel Pictures at an Exhibition completed the program. On Dec. 28, the program offered Earl Wild as soloist in Rachmaninoff's Second Piano Concerto; Prokofiev's Classical Symphony; Rachmaninoff's The Isle of the Dead; and Stravinsky's Petite Suite No. 2.

Other events at Constitution Hall have included two visits by the Philadelphia Orchestra. On Nov. 22, it was conducted by Eugene Ormandy, with Robert Casadesu as soloist in Liszt's Second Piano Concerto and in his own Concerto in E major, heard here for the first time; and on Dec. 27, Alexander Hilsberg was the conductor, with Eleanor Steber as the soloist. Gladys Swarthout gave another of her fine recitals on Nov. 29; and Benno Moiseiwitsch played a piano recital on Dec. 4. On Dec. 8, Charles Munch made his first appearance here as conductor of the Boston Symphony, and on Dec. 12, Washington's only opera performance of the season, Cavalleria Rusticana and Pagliacci, was presented by the Charles Wagner Opera Company. On Dec. 22, Paul Callaway directed the combined Washington and Cathedral Choral Societies—their first joint appearance—in Handel's Messiah. The fine work of the chorus matched that of the soloists—Barbara Stevenson, soprano; Eunice Alberts, contralto; Harold Haugh, tenor; and Arthur Kent, baritone.

On Dec. 11, 12, and 13, The Friends of Music at Dumbarton Oaks offered three successive evenings of music by Bach. The concerts were under the direction of Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist, who were assisted by John Wummer, flutist; Hermann Busch, cellist; and a chamber orchestra.

Mediaeval and renaissance music was brought to life in performances by the Pro Musica Antiqua ensemble, on Nov. 25, in the Coolidge Auditorium of the Library of Congress. Other concerts at the Library included a commemorative Chopin program by the Albeneri Trio and Doda Conrad, bass, on Dec. 5; a concert on Dec. 9 by the National Gallery Orchestra, conducted by Richard Bales, in which Emerson Meyers was soloist in the revised version of his Concertino for Piano and Orchestra. When the work was first performed in the May, 1949, Festival of American Music, at the National Gallery, MUSICAL AMERICA reported that the pompous ending was not in keeping with the rest of the work. This is no longer true. The Concertino, now in two movements, Sonata and Variant Similarities, is skillfully made, intricate (without this being an end in itself), and appealing. Other works played on the same program were Mary Howe's Agreeable Overture, Richard Bales' Episodes from a Lincoln Ballet, Charles Ives' Third Symphony, and William Bergsma's Paul Bunyan Suite.

—CHARLOTTE VILLÁNYI

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Johnson Leads Orchestral Works New to Cincinnati

CINCINNATI.—The Cincinnati Symphony, conducted by Thor Johnson, continues to introduce new works to its audiences. Richard Strauss' Legend of Joseph was given its first local performance at the concerts on Nov. 12 and 13 at Music Hall. The program also included the Overture to Mozart's The Marriage of Figaro; excerpts from Wagner's Tristan und Isolde, with Helen Traubel as soloist; and Prokofiev's Classical Symphony.

On Nov. 19 and 20, Mr. Johnson conducted the world premiere of David Diamond's The Enormous Room and the first American performances of Vaughan Williams' Concerto in C major for Two Pianos and Orchestra, with Whittemore and Lowe as soloists. During rehearsals of the concerto, it was discovered that the soloists' piano manuscript and the orchestral version were not in agreement. Last minute synchronizations were made, however, and, in performance, the work proved to be broadly conceived, finely wrought, and notable in content. The orchestra and the soloists played it with technical polish. The Diamond work was somewhat over-shadowed by the concerto.

Virgil Thomson conducted the first Cincinnati performance of his charming Louisiana Story Suite, in the Nov. 25 and 26 concerts. The rest of the program, directed by Mr. Johnson, included only French works—Debussy's orchestration of Satie's Deux Gymnopédies; Milhaud's Suite Provençale; Lalo's Symphonie Espagnole, with Ruggiero Ricci as the soloist; Berlioz' Roman Carnival Overture; and Saint-Saëns' Danse Macabre. Mr. Ricci's notable virtuosity was evident in the Lalo work and in encores by Paganini and Bach.

Max Reger's Four Tone Poems after Böcklin were revived, after nineteen years, on the Dec. 9 and 10 program. Mr. Johnson conducted it impressively. On the same program the first local performance was given of John Gilbert, A Steamboat Overture, by Claude Almand, of Louisville. Italo Tajo, bass, sang songs and arias by Beethoven, Mozart, and Verdi, but was most stirring when he presented the death scene from Massenet's Don Quichotte.

On Dec. 3 and 4, Mr. Johnson conducted the orchestra in Haydn's Surprise Symphony; Dvorak's Fifth Symphony; and Chopin's F minor Piano Concerto, with Artur Schnabel as soloist. The orchestra seemed to play with greater virtuosity than ever, and Mr. Schnabel gave his usual beautiful performance.

Recitals were given by Alexander Brailowsky, pianist, on Nov. 17, in Taft Auditorium, and by Szymon Goldberg, violinist, on Nov. 21, in the Hall of Mirrors of the Hotel Netherland Plaza. Ballet Theatre presented three programs at Taft Auditorium, on Nov. 29 and 30.

—MARY LEIGHTON

Beecham Conducts San Antonio Symphony

SAN ANTONIO, TEX.—The fourth subscription concert of the San Antonio Symphony, on Dec. 3, at Municipal Auditorium, presented Sir Thomas Beecham as guest conductor. Sir Thomas, who appeared here once before, in 1946, directed vivid performances of Mendelssohn's Overture, The Story of the Lovely Melusina; Mozart's Haffner Symphony; Delius' Brigg Fair; the March from Berlioz' The Trojans; and Sibelius' Second Symphony. An audience of almost 6,000 heard the program. Florence Mercur, young San Antonio pianist, gave a recital at the Incarnate Word College Auditorium, on Nov. 30.

—GENEVIEVE TUCKER

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Soviet

(Continued from page 6)

that impelled her to win Mr. Mikhailov's approval by playing A. Khachaturian's concerto: she liked the music, and wanted to play it. Whether she was paid for playing A. Khachaturian's concerto we do not know, since the occasion was a benefit. But certainly William Kapell has earned money with it; does this make him a pariah?

It is interesting to note, in passing, that S. Finkelstein, who wrote of John Cage's music in New Masses on Jan. 7, 1947, was not yet aware of the truth according to Moscow. Speaking of the "fresh pleasure" his music offers, Mr. Finkelstein wrote, "Cage's invention . . . is a valid instrument for his own valid music, and it is a pity that such experiments must take place in the restricted and rarefied atmosphere into which they are forced today. 'Shame on New Masses for permitting 'formalistic' criticism to deface its pages!"

THE magazine MUSICAL AMERICA, like its nearest rival, the biweekly *Musical Courier* (also the organ of the concert managers), is devoted to a purely advertising consideration of questions of musical performances—concerts, operas, descriptions of music festivals, receptions, and to the personal life and habits of the artists. The most important sections in these magazines are occupied by publicity articles on the various artists, arranged by their corresponding concert managers. The magazines are lavishly furnished with photos of the "stars," sometimes a full page in size. The first page of the cover is always filled by a new portrait of some singer, pianist, violinist, conductor, etc. The appearance of such a portrait in no way means that the subject enjoys any special popularity. Just the opposite, most frequently the portraits of little-known performers are used on the covers. The gist of the whole business is this: for the honor of appearing on the cover, one has to pay.

A purely advertising consideration of questions of musical performances, eh? In the Jan. 15, 1949 issue of MUSICAL AMERICA, the one we know Mr. Mikhailov saw, the following critical statements, and many others in similar vein, are made about artists who are under major national management, and are advertisers in this magazine:

"His chief fault was that he was in too much of a hurry . . . This appallingly difficult work has seldom been taken at so headlong a pace . . . His approach was scarcely one which enabled the more lyrical variations to exhibit much charm."

"Through a good deal of the first act, he strove to eke out his worn and limited reserves of tone by recourse to an almost undisguised parlando."

"Her tones seldom took on much warmth of color, and usually became hard and edgy at the top."

"There was much brittle, bony tone, much pounding, much exaggerating; there were many wilful distortions, few traces of poetry."

"***** enjoyed a particularly

good night, for her voice was steady, brilliant, and generally on pitch."

LIKE everything in America, artistic popularity can be obtained in exchange for dollars. Hence it is not difficult to imagine the servile dependence of all artists who perform in America on the powerful corporation of concert managers—the real bosses of the American music market. Even "stars" of the first magnitude, like Jascha Heifetz, Vladimir Horowitz, Artur Schnabel, and Lily Pons, are very dependent on their managers, and do not have the right to appear in public except with their consent and on condition that their managers are paid not less than 20 per cent of the fee they receive. As for the artists of lesser scale, here the dependence is complete. The manager holds in his own hands the artistic career of each young performer. In investing a definite amount on publicity for his client, the manager undergoes a certain risk: if the young artist turns out to be a really talented musician, capable of attracting the love of the public, the business is in the bag. It's something else again if the manager has miscalculated and "bet on the wrong horse." After various unsuccessful attempts at artificially stimulating the interest of the public with intensified publicity and bought reviews, the manager is forced to give up the fight, and all the money paid out is completely lost.

In recent years this system of organizing concert activities has taken on a more and more monopolistic aspect. In place of the separate small concert bureaus, there have been formed powerful combines, which in fact control the whole concert life of the country. They are principally the Columbia Concert Corporation [sic] and the National Concert and Artists Corporation.

In our June, 1949, issue, an editorial written in answer to an article in Collier's dealt with misstatements about the artist management business that were similar to those retailed here. We see no need to repeat our corrections.

UNDER such circumstances it is not difficult to imagine the nature and content of the overwhelming majority of materials published in these two magazines, which serve the interests of the concert managers.

Allotting the lion's share of attention to questions of concert life, these magazines occasionally publish articles on questions of performance, regarding the given problems from the point of view of "high art," without, however, at the same time losing sight of the demands of the music market.

Since the reviews in MUSICAL AMERICA approach musical performances from the point of view of "high art," it is impossible to distinguish between concert coverage and "articles" in this regard. In the Jan. 15, 1949, issue, approximately 29 out of 36 pages were devoted to considerations of "high art"; about 3 were given over to accounts of school and studio activities; and the remaining four to "questions of concert life" only partly related to "high art." Unless, of course, we do not

understand what "high art" is to a Soviet journalist.

AN operatic sensation of the past season was the staging in New York, on Broadway, of the two-act opera by the British composer Benjamin Britten—*The Rape of Lucretia*. Although the subject is ancient Roman, it is completely according to the taste of Hollywood, and it attracted to the new opera the attention of the public and the press that was to be expected.

The magazine MUSICAL AMERICA (January 15, 1949) writes in connection with the premiere of the opera:

"Although the depiction of an act of rape on the stage, no matter how fully sanctioned by classic tradition and legend, can hardly fail to create sensational overtones, not all the principal reasons for shocking were centered around it. The librettist and composer have devised their production as sort of moral sermon with a strong religious coloring."

This "coloring" is attained through the device of having the entire course of action commented on by two choruses: a male chorus (in the person of a single man) and a female chorus (in the person of a single woman). These "choruses" read moral lectures during the course of the action. At the beginning of the opera, the female "chorus" indicates the trends of the work: "We behold these human passions with eyes which once wept with the tears of Christ" . . . Afterward, as Lucretia is dying, the male "chorus" proclaims the fully banal moral of the work, presenting it in these words: "Now He bears our sin . . . In His passions are our hopes and consolation. Jesus Christ. The Saviour . . . He is all, He is all!"

Such is this modernistic-religious-pornographic creation of an English composer, which has found a worthy realization on the stage of a variety-theatre on Broadway.

It would be useless to look for even a word of disapproval on this production from the music critics. The reviews officiously excite the interest of the public in its sensational character, they comment on the naturalness of the production, especially relishing the first scene of the second act—the climactic scene of the act of violence. The music of the opera, in the words of the critic of MUSICAL AMERICA, has been written under the influence of Igor Stravinsky and Gregorian chants.

Nearly every newspaper and magazine reviewer in New York tore into *The Rape of Lucretia*. The MUSICAL AMERICA account—one of the most sympathetic—was mixed, pointing out defects as well as merits; and two of our own reviewers disagreed sharply over some of its values. An apparent mistranslation into Russian changes the sense of our remark about the "sensational overtones." We said, "It is not the main purpose of *The Rape of Lucretia* to be shocking." The translation said, "Not all the principal reasons for shocking were centered around it [the depiction of an act of rape on the stage]." In other words, where we really said that *The Rape of Lucretia* was not primarily intended to be shocking, the Russian version said that the rape

was one of many shocking aspects of the work. Upon this discrepant wording rests Mr. Mikhailov's characterization of the opera as a "modernistic-religious-pornographic creation"—a description our reviewers neither agreed with nor implied.

SIDE by side with these two "commercial" magazines, there is published in New York an "independent" magazine, *Musical Digest*, which also treats concert life. The reader will be surprised by the absence of advertising in it and by the more weighty content of the articles, which at times express a rather daring criticism of the order that exists in the musical life of America. How can one explain this almost improbable phenomenon in the light of the general commercial background of American musical journalism?

One of the big American millionaires, the owner of an enormous chemical concern, Henry Reichhold, decided to invest capital in the music business. For this end, he obtained complete possession of the Detroit Symphony orchestra, a radio-station, and also one of the popular New York magazines, the *Musical Digest*, thereby making it the most independent from the monopolist-managers.

Thus the magazine *Musical Digest* was converted into an "independent" journal, when it became the property of the firm of Reichhold Chemicals, Inc., the owner of which can permit himself the luxury of being in opposition to the many negative sides of musical life in America.

Mr. Reichhold did not permit himself the luxury for long. *Musical Digest* ceased publication in the spring of 1948—a year before the article in *Sovetskaya Musika* appeared.

ALL attempts to engulf the world with the scanty products of the venal American muse are nothing but the frantic ideological expansion of American imperialism, propaganda for reactionary-obscurantist, misanthropic ideas.

In fighting for peace and democracy, in defending the genuinely great culture of humanity, we must unceasingly unmask the poisonous propaganda of reactionary bourgeois individualism, the misanthropic, cosmopolitan art of decadence and degeneration, the principles of which, in one form or another, are defended so zealously by the venal American press, which includes the music press.

We believe that the truth about the musical art is not foreordained by political or economic ideologies, that the truth is a search and not a fixity, and that the search can be carried on profitably only by individuals, who must be free to express conflicting, and often fallible, opinions. We are concerned only with maintaining the right to that search. If this concern lays us open to adjectival disapproval from those whose fundamental assumptions differ from ours, we shall have to remain reactionary, bourgeois individualists and defenders of decadence and degeneration in their eyes.

(A further discussion of the conflict between Soviet and American principles of criticism will be found on the editorial page.)

World Music

(Continued from page 3)

changing musicians is unfortunate, and let us hope it will be short-lived. People in every country need and desire to become acquainted with the outstanding musical performers from other lands.

BUT not all the problems shared by the musical nations of the world are economic ones. The aesthetic destructiveness of the war was no less devastating than the economic. Postwar composers everywhere have lost faith in many of the artistic assumptions that buoyed them up before the war. We are faced with the responsibility of building a new world. What new ranges of expression, what new techniques, what new rapport with changed audiences and changed social and political conditions must creative musicians seek out?

Throughout the world, the neo-classic movement that centered on Stravinsky's preoccupation with music-as-form has now exhausted itself, except for a small remaining coterie in the United States and France. The twelve-tone system of Arnold Schönberg has become the dominant creed of the day. But since this music is not basically new, being rather a final somewhat agonized tail-lashing of the fire-breathing subjective romanticism of the latter decades of the nineteenth century—the distillation and dehydration of Wagner and Mahler—it scarcely provides an aesthetic that can point toward the future. In France, Olivier Messiaen is seeking to graft an oriental philosophy and Hindu theories onto occidental music, without being forced to abandon his entirely reactionary dependence upon Fauré and Massenet. This is in a way new; but the question is, is it widely applicable to the needs of composers generally and the receptivity of audiences?

All is confusion in the world of composition, as a reaction to romanticism, dressed in various guises, motivates musicians everywhere. The documentary details of their output may be found in the pages that follow. What the future will bring, nobody can venture to guess.

IT would be easy, of course, to overemphasize the universal elements in the world musical scene, and to overlook those that are special to each nation and to each culture. The reader of the succeeding articles will not find this mistake an easy one to make, however, for the singularities of approach on the part of the various authors are as marked as their discovery of the common problems that beset musicians everywhere. The musical culture of Italy will, essentially, never be like that of Germany or Spain or Chile, for each new development is an outgrowth of old traditions and a fresh manifestation of long-held values. The world of music presents diversity within its unity, and our correspondents, being on the whole typical of the cultures they represent, reveal that diversity spontaneously, without even being aware that they are doing so.

In preparing these articles on the international musical scene,

however, we have become primarily aware that our own country, in its musical attitudes and endeavors, is essentially a microcosmic replica of the whole world, displaying the most varied commitments and levels of accomplishments. By understanding ourselves we can understand the rest of the world; and the rest of the world can help us to understand ourselves better.

Israel

(Continued from page 14)

are not the rising group of young Israeli composers whose careers should be worth watching. Though the past ten years have brought two wars, World War II and the war in Israel itself against the Arab invaders, composers of outstanding ability have already risen from the ranks of Israel's youth. All of them are in their late twenties, with one or two exceptions; many were born in Palestine, and all received their training in this country. Their music reflects the atmosphere and spirit of the country in quite a different fashion than that of the older generation.

Moshe Lustig, Robert Starer, and Abel Ehrlich are some of the most gifted young men. Ben Zion Bushel (Orgad) one of the youngest, has composed a song cycle for high voice and flute, as well as piano, violin, vocal and orchestral works. Last summer he received a scholarship to study with Aaron Copland at Tanglewood.

Thus the stage is being set for the Israeli music of the future. What its true character will be is too early to foretell. Certainly the sobbing Yiddish music of the ghetto will not find its place in Israeli music. Religious chants, too, may be lacking, since Israeli youth, as a whole, is not drawn to the synagogue either for musical inspiration or for spiritual gratification. In this chauvinistic atmosphere, the heroic tales of Israel's ancient glory and her modern triumphs should certainly provide young composers with a multitude of themes and ideas.

We have not taken into consideration, however, the great change that is taking place in the population of Israel. With the foundation of the State of Israel, Jews have flocked here from every corner of the earth. In the past few months, tens of thousands have come from Yemen alone, and many more are on their way. The Yemenites, who have been in the country for many years, are already contributing their strange music—a combination of traditional Jewish chants and Arabic folk music—to the culture of the land. In the recordings made by the late Robert Lachmann and Edith Gerson-Kiwi of the music of the oriental Jewish communities within Israel, it sounds primitive, vastly different from what the western ear is accustomed to; yet this element is part of Israel, and in the future will make its influence felt on Israeli music. From this melting pot, into which are poured Jews from every background, the Israeli Jew will emerge—perhaps in another generation, perhaps longer—and he, in turn, will produce Israeli music. If the love of music is as strong then as it is now in Israel, the world can hope



Zino Francescatti and Paul Paray

for much from the true Israeli composer.

In Jewish tradition, the number thirteen is considered very lucky, and the thirteenth birthday of a child is always cause for great rejoicing. A favorite child of the State of Israel, the Israel Philharmonic, has just celebrated its thirteenth birthday, for it was founded in 1936 by Bronislaw Huberman. To mark the occasion, a gala concert was given in Habimah Theatre on Dec. 25, with Paul Paray conducting. The program was all Beethoven—the Fidelity Overture, the Fourth Piano Concerto, with Ella Goldstein as soloist, and the Ninth Symphony.

The season as a whole has been full of birthday gifts from abroad—some of the world's finest soloists and conductors. The season officially opened in October, but one of the most memorable series of concerts occurred in September, when Isaac Stern, American violinist, appeared several times with the orchestra, led by the local conductor Michael Taube. Mr. Stern's programs for the most part included the Mendelssohn, Tchaikovsky, Brahms, and Wieniawski concertos, and Lalo's Symphonie Espagnole. One program, in less popular vein, proved to be one of the most beautiful concerts this correspondent has been privileged to hear. It was made up of the Bach Concerto in A major, Mozart's G major Concerto, K. 216, and Beethoven's Violin Concerto.

The official start of the season was the first program in the eleven-concert subscription series, presented by the Israel Philharmonic under its new musical director, Paul Paray. The opening program included the Overture to Mozart's The Magic Flute; the same composer's G Minor Symphony; Beethoven's Emperor Concerto, with Rudolf Firkusny as soloist; and Rimsky-Korsakoff's Capriccio Espagnol.

Mr. Firkusny, at a subsequent special concert, played Brahms' D minor Piano Concerto in inspired fashion. In a solo recital, he played works by Bach, Mozart, Chopin, Smetana, Debussy, and Stravinsky.

In the special concert in which Mr. Firkusny appeared, an interesting work by an Israeli composer, Erich-Walter Sternberg, was also presented—the Amcha Suite. This work was originally written as incidental music to a play given by the Habimah Thea-

tre Group, and was recently rescored as a concert piece.

The second subscription series presented Zino Francescatti as soloist in Paganini's Violin Concerto. This concert also brought the premiere in Israel of the Second Symphony by another Israeli composer, M. Mahler-Kalkstein. This work, known as the David Symphony, was written in 1948, the historic year the State of Israel was born, and Mr. Kalkstein was no doubt inspired by the momentous events of that year. The four movements are called Boyhood, Adolescence, Exile, and David the King.

A work by an Israeli composer was also presented in the third subscription series. This time the composer, Oedon Partos, a member of the orchestra, was soloist in the premiere of his own Song of Praise, for viola and orchestra.

Peru

(Continued from page 28)

the Faculty of Art and Music of the University of Chile and director of its Institute for Musical Extension, visited Lima in October, lecturing at the University and at the Conservatory. He spoke about the musical life of his country, and played recordings of vocal, instrumental, and orchestral music by Chilean composers. During his stay in Lima, Mr. Santa Cruz invited Carlos Sánchez Málaga, director of the local conservatory, to take part in the celebrations of the hundredth anniversary of the Santiago Conservatory on October 19. At that time the Chileans, in turn, organized a Fortnight Sánchez Málaga, which gave Mr. Sánchez Málaga an opportunity to visit Chile's cultural and musical institutions and to meet many Chilean musicians. He also attended performances by the Chilean Symphony and by the Ballet of Santiago—probably the best in South America, directed by Ernst Uthoff, a former member of the Jooss Ballet—and all the anniversary festivities of the Chilean Conservatory. This exchange formed an effective musical bond between the two countries. The ensuing interchange of scores, educational plans, and general information will be of great benefit to both; and the personal contact between Chilean and Peruvian musicians heightened the feeling of inter-American solidarity.

Two local dance organizations—the Peruvian Ballet, directed by the North American dancer, Kaye McKinnon, and the ballet group of the Amateur Artists Association, whose ballet master is Dimitri Rostoff—organized performances in connection with the October Fair. The tour works choreographed by Mrs. McKinnon were more pantomimes than ballets. Mrs. McKinnon wrote the scenarios; and her husband, Luis Pacheco de Céspedes, composed the music and conducted the orchestra. The fact that all the performers were amateurs, among whom only a few could be called dancers, probably led Mrs. McKinnon to fill her stories with literary materials that could not be expressed effectively in dance terms. The choreography and music of Amazon Legend were on the whole, the best.

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NIKITA MAGALOFF

The New York Times
JANUARY 17, 1949.

MAGALOFF SCORES IN PIANO PROGRAM

Russian Artist Opens His First
American Tour in Impressive
Manner at Carnegie Hall

By OLIN DOWNES

Nikita Magaloff, the Russian pianist who has been successfully touring in Europe, appeared at the beginning of his first American tour last night in Carnegie Hall, and proved immediately that he had something important and of his own to say. It was by the significance of his expression, and the enforced individuality of his style, that he impressed his audience, and not by pounding and rhetoric. Mr. Magaloff has all the technique and strength that a virtuoso needs. He could seek immediate meritorious success by exaggeration and fireworks. For this he has all the necessary artillery at command. Instead, he began by playing Haydn simply as Haydn, with as little pretension and as much charm and distinction of line as the little F major sonata possesses. He played Schubert Impromptus as lyrically and with as much simple emotion and haunting beauty as are present in the music, if the artist is present who has faith in these things, and the capacity to communicate them.

Revelation to Reviewer

What followed after this was no less impressive and unusual in a reviewer's experience. It was not the novelty of the work performed that counted, for the work was none other than our old and much belabored friend, the B minor sonata of Franz Liszt. The revelation—for it was little less—was the manner in which Mr. Magaloff ennobled the music—or, rather, the manner in which he restored Liszt's expression to its inherent loftiness of spirit, and true grandeur of style.

Nikita
Magaloff
playing Chopin's
piano in Majorca

*"Ranks among
the Great"*

—Virgil Thomson,
NEW YORK HERALD TRIBUNE

Internationally Celebrated Concert Pianist

In fact it is to be said that for the writer this was a measure of illumination as to manner in which, in all probability, Liszt interpreted his music. Today, in colder blood, and a spirit customarily more matter of fact than his, we can see that his themes are less distinguished in themselves than when they are the vehicle of noble emotions. Last night one did not smile at the bombast of the hymn-like redemption motive, which is ordinarily such blatant theatre.

Theme Sang and Soared

The theme sang and soared from the depths to the heights, in the real, flaming, romantic manner. The sincerity of this romanticism, the fever of emotion with which it was projected in one of the greatest creative periods of music was made manifest and moving, as well as intellectually significant, by Mr. Magaloff.

This was playing of a very high order of music of tone color and in the command of tone color and nuance, the constant presence of the singing style, the reserve of power that was never strained to the breaking point. The balance of the formal and the passionate obtained in Liszt, as it had obtained, in entirely different proportions and expressive intention, in Haydn and Schubert. The sum of these interpretations connoted an artist of exceptionally high purpose and accomplishment, come among us.

Steinway Piano

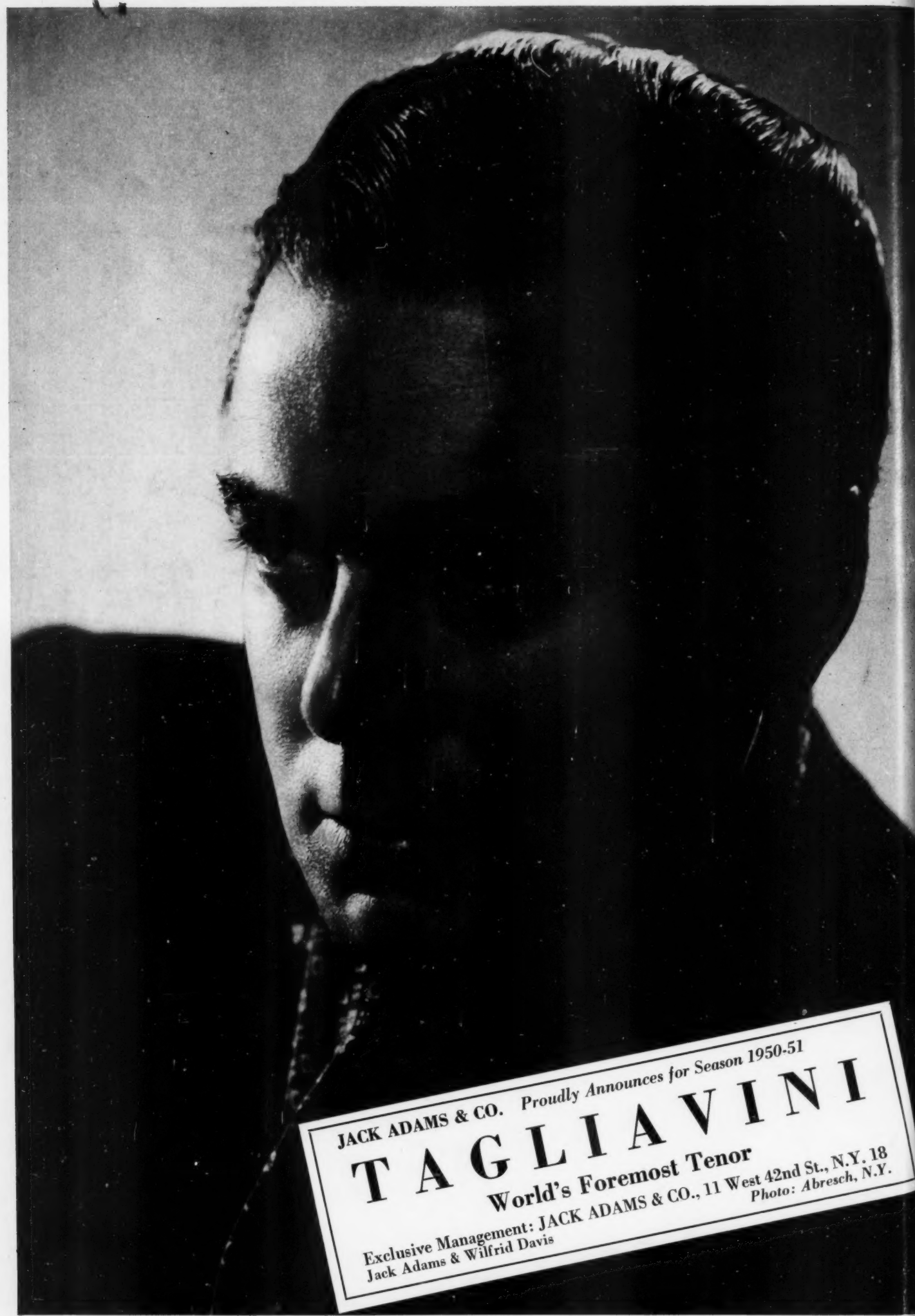
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